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FRANK LA FORGE

Voice Teacher

Will Remain in New York Throughout the Summer. Among Those Who Do Their Voice Work With Mr. La Forge Are Bori, Crooks and Tibbett

AT THE RECENT INSTALLATION OF ALPHA UPSILON CHAPTER

of Sigma Alpha Iota, national professional music fraternity for women. The new chapter is at Iowa State Teachers College. Standing: Olive Barker, founder and sponsor of the chapter; Gladys Wilson, province president; seated: Edna Hebel Geimer, national treasurer, and Gertrude Evans, national president of Sigma Alpha Iota.

GIOVANNI MARTINELLI,

leading tenor of the Metropolitan Opera, bids a seasonal farewell to New York, on board the SS. Rex en route to Italy. He will join his family at his summer home at the Lido, Venice.

STELL ANDERSEN

in a New Orleans patio during her recent visit. She has left for her summer home in Vermont. Miss Andersen sails for Europe in October to fulfill recital engagements on the Continent and in London.

DICK ENGLES,

son of George Engles of the NBC Artists Service. He is the youngest member of the Hole in One Club of New Rochelle, N. Y.

A GROUP OF MUSICIANS IN SARATOGA, CAL.

Seated are Marion Kerby, singing character-actress, and Lloyd Browning, her accompanist; standing, left to right, Clara Herbert, concert manager of Santa Barbara; Mrs. Wessells; Frederick Wessells, who was for twenty-five years the manager of the Chicago Symphony Orchestra; and Janet Spencer, contralto and voice teacher. The picture was taken when Mr. and Mrs. Wessells were hosts for a weekend.

LOUIS SVÉCENSKI.

A bronze plaque by Vuk Vuchinich, photographed by Martinus Andersen. The plaque was recently unveiled at the Vuchinich studio in the presence of many former pupils of Mr. Svécenski. On that occasion there were played the only existing phonograph records by the Kneisel Quartet, of which he was a member throughout the thirty-four years of its existence. The plaque has been presented by Louise Svécenski, daughter of the late violist, to the Curtis Institute of Music in Philadelphia. Mr. Svécenski was director of the chamber music department at the Curtis Institute.

DANIEL WOLF

has dedicated four new songs to Joseph Bentonelli, Metropolitan Opera tenor. They are: Night of Dreams, Love Me Enough, I Hear the Call of the Road and The Gift of Peace. All the lyrics were written by Mabel Livingstone. The songs are to be published. (Photo © by Elzin Studio.)

WYNNE DAVIS,

soprano, appeared May 26 in Cadman's The Witch of Salem at the Biltmore Theatre, Los Angeles, under the auspices of the Euterpe Opera Reading Club of that city. She also sang the role of Marcelline in two concert performances of Beethoven's Fidelio during May at the Pasadena Music Festival (Richart Lert, conductor). (Photo by Musart.)

THE HANDS OF JOSEF LHEVINNE,

in bronze, by Robert Garrison. Mr. Garrison made the first model of the hands in New York and sent them to Europe to be cast. (Photo by Dorothy Rolph.)

(See Inside Back Cover for Additional News Pictures)

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Crowded Paris Spring Finale Offers Problem for Critics

Plethora of Singers, Players, Conductors, Composers, Orchestras, Dancers, Chamber Music Groups

By IRVING SCHWERKE

PARIS.—In this end-of-the-season rush so many concerts and operas call for attention that, in order to be able to cover anywhere near the material, I shall have more or less to treat my items in the style of secretary's minutes.

Also in order to save time, repetition and space, I inform the reader here and now that the following is true of every one of the affairs which I attended: the house was packed, the audience was proverbially enthusiastic, numbers had to be repeated, extras had to be added, ovations were in order, the artist was recalled times without number, and after it was all over, everybody rushed back to shake the artist's hand.

ARGENTINA

Greater than ever. Recital in Paris Opera. One of the most brilliant successes I have witnessed. No less than twenty-three dances, five or six new ones, and some repeated three and four times. Luis Galve at the piano. After the crowd had dispersed, a little maid came to Argentina's *loge*, worked her way through the crowd of admirers, and in a voice trembling with emotion, said, "I am only a poor Parisian working girl, Madame, but you have given me such a treasure of beauty, that you must allow me to thank you."

MARIAN ANDERSON

Witnessing Marian Anderson's latest Paris triumph, it was interesting to think back to the day when Tansman introduced her to *la ville lumière*. What a revelation she was then, what a revelation she always is. Accompanied by Kosti Vehanen, she gave us Handel, Schumann, Schubert, Sibelius, Bianchini, Cimara, Negro Spirituals, each song having imparted to it the rarest emotional and spiritual vitality. Marian Anderson does not sing like a concert artist, but like a friend to friends. That constitutes much of her charm and suffices to put her in the class of public benefactors.

HOROWITZ

Chopin program. Polonaise fantasie (op. 61), barcarolle, sonata (op. 35), scherzo (No. 4), etudes, mazurkas, polonaise (op. 53). An exhibition of Horowitz' colossal keyboard mastery, sense of tone evaluation, and "technic of the public." Chopin that was fine, resonant, technically impeccable, amazing in sonorous findings; but played not as if author and pianist were coincidental, but as if the latter were standing off a goodly distance from the former—the way an art expert might take you to a gallery and point out the distinguishing features of a school or a single master.

PIATIGORSKY

With Ivor Newton doing excellent work at the piano, Piatigorsky made his cello sing songs of an anonymous eighteenth century composer, Beethoven, Weber, Fauré, Debussy and Ravel. It should be pleasant to hear Piatigorsky some time give a program in which the greatest cello masterpieces figure more prominently. His tone was gorgeous, caressing, soaring, while his rare facility, too, was admired. A little Chopin nocturne in C sharp minor (originally for piano) was utterly lovely.

EISENBERG

Brahms sonata in F, Bach unaccompanied suite in G, Haydn sonata in C, pieces by Schmitt, Hindemith, Turina, Chopin, and Weber. A "stiff" program which only an artist confident of his intellectual grasp of classicism at its purest—especially the first three numbers—would dare to submit to public judgment. Erich-Itor Kahn at the piano was splendidly efficient. Eisenberg's tone, technic, style, and other qualities, have been praised over and over. They scored again, but what impressed even more was his absolute loyalty to his composers (hence to himself and his hearers) and the genuine nobility of his every presentation.

(*Continued on page* 10)

Dargomijsky's Opera Russalka Wins Appreciation of Prague

Old Italian Operas in Evidence—Bruno Walter Conducts Mahler—Szell Leads Modern Scores

By GERTH-WOLFGANG BARUCH

PRAGUE.—The conspicuous ambition of the Czech Opera Studio, touring in provincial towns without having regular playdays, made possible the first local performance of Dargomijsky's Russalka, in the Prague Municipal Theatre rented for the occasion.

The work, based on Pushkin's Nixie, was created in 1856 with small success. Later it became part of the permanent repertoire of the Russian Imperial Theatres. In the course of time it has lost none of its signal qualities. The sphere of early Russian country life gives rise to choruses of national flavor; the brilliant show of the princely wedding feast calls forth well-contrasted scenes culminating in a stunning finale; while the score bristles with admirable recitatives, and melodies of lyric beauty and dramatic intensity. The redemption apotheosis with its stimulative brass instruments (similarly used later by the Czech Janacek) was not the least impressive feature of the production.

NEW VERSION ACCLAIMED

It was a happy thought to expunge Dargomijsky's abortive final scene—the assembly of the lovers in the watery kingdom *à la Undine*. The new arrangement which ends with the Prince losing his life by being pushed into a river by the mad miller, makes a much more effective close, this ending helping greatly to secure the success merited by an excellent performance.

Erich Mendl (as the Miller) a most promising newcomer, has a sonorous voice and good histrionic gifts. Zdenka Jandurova (Natasha), Zdenka Hrncirova (Princess), Beta Krebsova (Olga), Josef Kraus (Prince), Frantisek Kunc (Match Maker) and Oldrich Hejay (Hunter) completed a cast which surpassed all expectations. Otakar Kozel directed with authority and sense for tone color. Karel Votapek, stage manager, did well with the young artists. Irena Lexova trained the ballet, Jaroslav Krebs prepared the choruses, and J. Barek supplied settings which combined splendor with modern taste. The packed house gave thunderous applause.

A NEW BARBER

The restoration of Rossini's Barber at the Czech National Theatre was full of surprises. Michel Steiman, Russian guest conductor, put spoken words in place of the usual recitatives. Producer Hanus Thein eliminated all stale jokes and replaced them with local puns and other comical jibes. Wachsman's decorations were eccentric in color and disposition. The stormy night scene was admired for its realism.

Ludek Mandaus (Bartolo) was first rate in mask, stage routine and voice. Mila Kocova (Rosina) did brilliant coloratura work. Zeenek Otava lent his powerful voice to the title role. Josef Munclingr was a humorous Basilio. Bronislaw Chorovic sang Almaviva without requisite pliability of tone. Vaclav Marek (Fiorello) and Bozena Kozlikova (Berta) completed the cast. The public was in merry mood all evening.

OPERATIC THRILLERS

The German Opera House restored two works of grisly *verisme*: Fanciulla del West, by Puccini, and Mona Lisa by Max von Schillings.

Fanciulla, which nowadays seldom appears on German stages, was launched admirably. Rose Pauly in the name part

(*Continued on page* 28)

Three Orchestral Series and Many Soloists in Mexico City

Visiting Virtuosi Applauded—Revueltas' New Opus Liked—Anatol Rapoport Establishes Popularity—Music in Penal Colony

By VERNA CARLETON MILLAN

MEXICO CITY.—The most important musical event of this season here is the reorganization of the National Symphonic Orchestra under the able directorship of the Mexican composer Silvestre Revueltas. True, it is somewhat stretching the point to call this orchestra new. Mexico has but one symphonic organization which at present fulfills a triple role. As the National Symphony Orchestra it ran a long and somewhat tortured career under the directorship of Julian Carrillo until the present season brought new life and vitality to the programs.

By the middle of summer the body will once again be metamorphosed into the Mexican Symphonic Orchestra with the dynamic Carlos Chavez at its head. Between seasons it is to play a third role as the People's Symphonic Orchestra.

NEW MEXICAN MUSIC

Although the opening concert featured the unfortunate choice of the César Franck symphony (often a Waterloo for even more matured orchestras than the National is at present), Revueltas revealed himself as a director of comprehension, sensibility and restraint. From a musical standpoint, the most successful interpretation on the evening's program was his own latest composition, Nets, from the motion picture of that name soon to be released here. Unlike most music composed as an accompaniment to a film, Nets is a well-knit, cohesive composition that gains rather than loses when it is heard alone in symphonic arrangement. Revueltas' music has superb color. In this respect here is perhaps the most typical of all the composers that this country has yet produced. Even when his compositions are technically weak they never lose their rich, lively expressiveness and racial brightness. For this reason, Nets seems destined to be as popular with concert audiences as the composer's already well-known Janitzio.

RAPOPORT POPULAR

To Anatol Rapoport, young Russian-American pianist, must go the distinction of having given a greater number of concerts here than any other foreign pianist in some time. During his eight months' stay in this country he gave six lecture-concerts for children under the sponsorship of the Fine Arts Department; an extended series of recitals in the nation's capital and surrounding cities; and finally capped it all by being

(*Continued on page* 28)

Chicago City Opera Roster Named

Two American Works and Several Restorations Announced for Next Season

CHICAGO.—At a meeting of the board of directors, of the Chicago City Opera Company, Robert Hall McCormick was elected first vice-president, and Mrs. Ernest R. Graham and Nathan Goldblatt, were made directors. The other directors are: Mrs. Seymour Blair, Kate Buckingham, Mrs. Clyde Carr, Mrs. Charles King Corsant, Mrs. John F. Cuneo, Mrs. Edmund J. Doering, Rudolph Ganz, James P. Harding, Mrs. Albion Headburg, Gwethalyn Jones, Mrs. Francis T. A. Junkin, Ernest J. Kruetgen, James B. McCahey, Olga Menn, Dr. Karl Meyer, Mrs. Charles S. Morse, Dr. Edgar Nelson, Carrie Pam, William D. Saltiel, Louis C. Sudler and Mrs. W. A. Yager.

The list of operas to be presented during the coming season is as follows: Gruenberg's Jack and the Beanstalk, Hageman's Caponsacchi, (novelties); Louise, Lakme (restorations); Thais, Carmen, Manon, Mignon, La Juive, Faust, Samson and Delilah in French. In Italian: Mefistofele, Traviata, Aida, Rigoletto, Butterfly, Otello, Boheme, Lucia di Lammermoor, Cavalleria Rusticana, Barber of Seville, La Fiamma and Martha. In German: Lohengrin and Die Walküre; and in English: The Bartered Bride and Gianni Schicchi; besides the Gruenberg and Hageman works.

The artists engaged to date are Hilda Burke, Vivian Della Chiesa, Lola Fletcher, Lila May Flynn, Helen Jepson (Louise), Jane King, Marjorie Lawrence, (Die Walküre), Edith Mason, Ruth Mills, Myra Manning, Hilda Ohlin, Lily Pons (Lakme), Rosa Raisa and Elisabeth Rethberg, sopranos. The mezzos and contraltos are Alice Mary Baenziger, Mari Barova, Helen Bartush, Elizabeth Brown, Eleanor La Mance, Maria Matyas, Sonia Sharnova, Gertrud Wettergren (Carmen and Delilah). Among the tenors are Joseph Bentonelli, Giuseppe Cavadore, Mario Chamlee, William Martin, Giovanni Martinelli (Othello), Lauritz Melchior, John Pane-Gasser, Tito Schipa, Armand Tokatyan, Carlo Hatvary.

The baritones include Richard Bonelli (Barber of Seville), Wilfred Engelman, Hans Hermann Nissen, Frederick Jenks, Carlo Morelli, Lawrence Tibbett (Othello and Rigoletto), John Charles Thomas (Thais and La Traviata), Giacomo Rimini. The bassos list Chase Baromeo, Mark Love, Teodor Lovich, Pompilio Malatesta, Ezio Pinza (Faust and Mefistofele). Conductors will be Richard Hageman, Roberto Moranzoni, Henry Weber, Leo Kopp (assistant) and Rudolph Ganz, guest conductor. Others engaged are: Dino Bigalli, chorus master; Joseph Raffaelli, manager of orchestra; Tarquino Mazzari, stage band master; Desire Defrere, stage director; Charles Drumheller, assistant stage director and Harry W. Beatty, technical director. Ruth Page is to be ballet director and *premier danseuse*. R. D.

Adelaide Applauds Woman Composer

Bach Passion Performed—Novel Programs at Cafés

By CYNTHIA HENDRICKSON

ADELAIDE (SOUTH AUSTRALIA).—Our music season opened with a performance by the Conservatorium students in Elder Hall. Joyce Sumner, the overseas Elder Scholar for 1936, appeared as soloist in the Tschaikowsky B flat minor concerto with George Pearce at the second piano. Other composers represented were Schumann (*allegro*, op. 8), Ravel (sonatine), Mozart, Vivaldi, Fauré, Mendelssohn, Karg-Elert, Farrar, Head, Rabey, Ireland, Wieniawski, Brahms.

Another occasion at Elder Hall brought the Bach Society in the St. Matthew Passion. They were assisted by the Soloists Fred Williamson, Clifford Lathlean, Jean Sinclair, Jack Dunn, Linda Wald; and were

(*Continued on page* 23)

Numerous Foreign Musicians Establish Homes in Japan

Central Europe Supplies Recent Arrivals—Feuermann and Krauss-Goldberg Duo Score Decisively—Tcherepnine Off for China

TOKYO.—With the increasing number of European musicians coming to take up temporary or permanent residence here, Tokyo is certainly becoming a musical centre of importance.

Annie Victorius, German pianist and teacher, arrived recently to make an indefinite stay. In Berlin she was associated with Leonid Kreutzer, and has appeared as soloist with the Berlin Philharmonic Orchestra and the former Berlin Symphony Orchestra.

OTHER ARRIVALS

The Ueno Academy of Music has engaged Professor Paul Weingarten to join its staff for two years as piano teacher. He is a concert artist and pedagogue in Vienna, and received his early training at the State Musical College there. He was also a pupil of Emil Sauer, and holds a Doctorate of Music from Vienna University. Before leaving for Japan, Professor Weingarten appeared with the Vienna Philharmonic Orchestra under the baton of Felix Weingartner.

Willy Frey, German violinist, is another newcomer, and joined the teaching staff of the Ueno Academy.

Walter Herbert, a conductor from Berlin, will later be presented as guest conductor with the New Symphony Orchestra.

Maria Rap-Janowski has become vocal instructor in the Musashi Music School. She is the mother of Professor Max Janowski, the Polish pianist, teacher of piano in the same school.

Professor August Junker, violinist and conductor (one of the early teachers of the Ueno Academy of Music when it was established by the Japanese Government twenty years or more ago), is with us again. During the past few years he has been established in Berlin.

CLASSIC PIANIST

A brilliant Berlin pianist, William Kempff, has concluded a series of recitals in Tokyo, and a tour of all the large cities in Japan. His concerts met with success, especially because of his playing of Mozart and Bach. However, to this writer the artist, undeniably musical, appeared handicapped by a somewhat rigid style of finger technic, such as used to be associated with German players of the older school.

Chaliapin returned to Tokyo from concerts in China and Manchukuo, and gave two crowded farewell concerts before his departure for America.

Madame Netke-Loewe, who has long been established here as a singer and teacher, has recently taken over the vocal department in Jiju Music School, Tokyo. This school has in the past done some good chorus work, appearing in Beethoven's ninth symphony, and a concert version of Fidelio, being at such times trained by Madame Loewe. Many years ago she first came to Japan from Berlin to teach in the Ueno Academy, but during the last few years has maintained her own studio in the city. Last year she was the special teacher of vocal music in Miyagi Girls' College, Sendai City.

FEUERMANN AND KRAUSS-GOLDBERG DUO IMPRESS

Of the greatest musical importance and value have been the appearances of that superb cellist, Feuermann; and also of the incomparable Lilli Krauss (pianist) and Simon Goldberg (violinist), known professionally as the Krauss-Goldberg Duo. The pair gave a series of three evenings playing the ten sonatas of Beethoven.

Lilli Krauss possesses high creative power on the keyboard, true nobility as a musician, and pleasing and striking personality. Goldberg's tone is exceedingly pure and of much beauty. The two are a unique ensemble, and it is a memorable experience to hear them play the Kreutzer Sonata with so much fire, color, precision and taste.

Feuermann arrived here fresh from successes in America so that anything written here will only be a duplication of praise already familiar. However, it must be repeated that he is a marvel; a musician of astounding mastery, subtle and soulful, possessor of irresistible tonal charm and compelling technic.

TCHEREPNINE IN THE EAST

That extraordinary pianist and composer, Alexandre Tcherepnine, recently on a visit here, has left for China. Later he will return to Tokyo and be heard in concert.—I. J. FISHER.

WINIFRED CECIL,

soprano, is sailing from New York on the SS. Europa June 21 for a summer of singing and study abroad. She has been given a leave of absence from her weekly radio appearances as leading soprano in The Show Boat. Miss Cecil returns to America to open her fall season with a concert on September 22 at the County Center, White Plains, N. Y.

Cleveland Plans For Exposition

Series of Conductors to Give Outdoor Concerts with Resident Orchestra —String Quartet in Brahms Cycle—Richard Crooks Delights with Chorus

CLEVELAND, O.—Elaborate preparations are being made at top speed for the coming Great Lakes Exposition to be held all through the summer. Music has been provided for on a lavish scale: the Cleveland Orchestra, increased to a personnel of ninety men, will appear nightly in a specially erected shell; aside from Rudolph Ringwall, associate conductor of the orchestra, nationally known guests will appear. There are to be symphonic, popular, operatic and light symphonic programs on specially designated evenings.

The guest conductors to appear are Hans Kindler, July 7-12, conductor of the National Symphony Orchestra at Washington, D. C.; Erno Rapee, July 14-19, who conducted the 200-piece Roxy Symphony Orchestra in New York from 1927 to 1931 and who also was made permanent conductor of the General Motors Symphony Orchestra, following a series of concerts as guest conductor of the Philadelphia Orchestra in 1932 and 1935; Dr. Frank Black, July 28-August 2, general music director of the National Broadcasting Company, and an Officer with Palms of the French Academy; Jose Iturbi, August 25-30, Spanish pianist, who has been named conductor of the Rochester Symphony Orchestra and who has conducted many eminent orchestras; and Karl Krueger, August 4-9, conductor of the Kansas City Philharmonic Orchestra.

When no guest conductor is on the podium, Mr. Ringwall conducts the orchestra, which will give concerts each evening except Saturday, and on Sunday both matinee and evening concerts.

BRAHMS CYCLE AT SEVERANCE HALL

The Cleveland String Quartet has undertaken the task of performing Brahms' entire output of chamber music with the cooperation of Arthur Loesser, piano; George Rowe, clarinet; Theodore Seder, horn; Erik Kahlson, viola, and Charles McBride, cello. Severance Chamber Music Hall was filled on these six evenings during the last two weeks in May with a throng of ardent enthusiasts, who rewarded the artists with vociferous applause for such an unusual feast. Messrs. Fuchs, Ringwall, Cooley and de Gomez have contributed materially to the elevation of our musical taste with this series, as was the case last season with their highly artistic Beethoven programs. Arthur Loesser proved his prowess as an ensemble artist of highest calibre. His intellectual grasp of the music was admirable, albeit his warmth did not measure up to the vibrant tones of Josef Fuchs' violin.

RICHARD CROOKS SOLOIST WITH CHORUS

It seems a good many years since the golden voice of Richard Crooks has been heard in a Cleveland auditorium, although Cleveland homes are revelling in his vocal artistry over the air frequently. A large audience greeted his personal appearance when tones from his perfect vocal organ filled Masonic Hall on his recent visit as soloist with the Cambrian Choir (William Albert Hughes, director). The Manon Dream aria was miraculously beautiful, as was everything else on his generous and well constructed program. He was showered with applause and consented to many encores. Although the Cambrian Welsh Choir is comparatively a young organization, having only been trained by its conductor since 1933, it has already been awarded first prize in the Ohio Eisteddfod and sang in the National Welsh Song Festival in Chicago as well as in Cleveland. The forty voices produced fine effects and bid fair to become a leading group of this kind.

FEDERAL MUSIC PROJECT

Federal music projects are making astonishing strides in Cleveland. Not only is the Civic Orchestra of forty-two men giving formal concerts to an ever-growing audience fortnightly, the conductor, Rudolf Schueller, preparing programs of symphonic proportions, but the concert band of thirty-six men under the baton of Henry Fitzenmayer has been fulfilling engagements in various cities and communities. There are also a string quartet and various concert ensembles. In the light opera field, Handel Wadsworth is directing a capable choral group with principals and the Civic Orchestra in the pit in productions of the Mikado, Chimes of Normandy and the Bohemian Girl.

WORLD TOUR OF ORPHEUS CHOIR

Charles D. Dawe, director of the Orpheus Choir which he founded fifteen years ago, announces a world tour in 1937 of the English speaking countries, including Australia and India, and the majority of the European lands. It is stated that this is one of the largest musical undertakings ever attempted by an American organization of this type. Last year the chorus was invited by the Soviet Government to give twelve concerts in Moscow and Leningrad after their appearance in England. Next year they expect to be in Paris for the International Exposition. R. H. W.

Lange, Cameron and Sokoloff to Lead Portland Summer Series

PORTLAND, ORE.—Hans Lange, Basil Cameron and Nikolai Sokoloff will conduct Portland's first series of summer symphony concerts. Each is to conduct two of the six scheduled concerts. The opening concert of the series, June 28, is to be presented in connection with the National Convention of the National Educational Association, to be held here at that time. Subsequent concerts will be given July 7, 14, 21 and 28 and August 4. Cameron opens the series, with Sokoloff and Lange scheduled to conduct the later concerts. Sokoloff is the only one of the three conductors who is new to Portland. The concerts will be given in the Multnomah Civic Stadium, seating 30,000. D. L. P.

Manuel Quiroga to Tour Here

Manuel Quiroga, eminent Spanish violinist, has been engaged for three appearances with the New York Philharmonic Orchestra next season on February 4, 5 and 7. His stay in this country will be limited to six weeks only, owing to engagements that necessitate his early return to Europe. However, during this period he will be heard in a New York recital and make a concert tour of other cities.

Quiroga was born in Pontevedra, Spain, in 1892. At sixteen, after winning all the prizes offered by the Madrid Conservatory, he left for Paris. Admitted to the Conservatoire with first honors, he studied under Nadau, and was graduated later with a first prize. When the Prix Sarasate was instituted, he won that honor also. In recognition of his distinguished services in the cause of French art, the government awarded him the decoration of the Legion of Honor.

Novelties for Opera In Cincinnati

Summer Season Opening June 14 with L'Africana—American Works and Dance Productions Among Scheduled Bills

CINCINNATI, O.—L'Africana by Meyerbeer will mark the opening of the Cincinnati Summer Opera season on June 14, with Santa Biondo, Harold Lindi, Daniel Harris, Italo Picchi, Norma Richter and Angelo Pilotto singing leading roles. Fausto Cleva will be the permanent conductor of the season with Wilfred Pelletier and Giuseppe Bamboschek acting as guest leaders, and Angelo Canarutto and Michael Lepore as assistant conductors.

Other singers to be presented this season are Bruna Castagna, Rosa Tentoni, Anna Leskaya, Rosemarie Brancato, Lydia Van Gilder, Jean Pengelly, Norma Richter, Edward Molitore, Dimitri Onofrei, Joseph Royer, John Gurney, Norman Cordon, Leonard Treash, Agatha Leiflin, Edmund Henke, Myra Manning, Lawrence Power, Lodvico Oliviero, Lydia Dozier and June Buriff. Blake Scott will be ballet master and Eleanore Doyle premiere danseuse. Ruth Page is to be featured in a production of Ravel's Bolero.

Operas to be heard are L'Africana, Martha, The King's Henchman, Rigoletto, Samson and Delilah, Cavalleria Rusticana, Carmen, Don Juan, Pagliacci, Madam Butterfly, Aida, Mignon, La Boheme, Lohengrin, Lakme, Otello, Gioconda and Peter Ibbetson. The public will be permitted to ballot for the last opera to be presented. The season extends to August 22.

OTHER MUSICAL EVENTS

Margaret McClure Stitt was signally honored when her newest composition, Ballerina, the first movement of a suite, Soirée, for piano and strings, which won honorable mention in the Pen Women's national contest, was featured at a White House musicale with Mrs. Stitt at the piano. The composer is a member of Delta Omicron and a leader in musical circles.

Eleanore Wenning presented the following pupils in a piano recital in Baldwin Hall: Kitty Foy, Mary Ann Foy, Anna May Maffeo, Mildred Nolte, James Foy, Robert Foy, Joan Pater, Mary Jo Focht, Jean Ann Schroer, Jean Marie Boyle, Patty Ann Frederick, Marjorie Schneider, Susannah Eby and Ruth Gellenbeck. She will also present a class in Hamilton, O.

The Magic Flute was sung by students in Robert Korst's opera class at the College of Music. Gerald Egelston as Papageno, Norma Daugherty as Pamina and Vincent Alfieri as Monostatos, were excellent both vocally and histrionically.

Franz Trefzger, who appeared in the opera productions given by the Cincinnati Symphony Orchestra under direction of Eugene Goossens, has given several recitals in Southern states including appearances at Chattanooga, Rome, Ga., and Shorter College. M. D.

ASCAP and New York City Prize Song Contest Closing August 1

The American Society of Composers, Authors and Publishers, in connection with the New York City Song Contest, has offered a prize of $2,000 for an original song containing original music and lyrics representative and typical of the City of New York and its citizens. The competition is open to all American citizens. The closing date for entries is August 1. Composers who wish to collaborate with lyricists and lyricists who wish to collaborate with composers can do so by communicating with Mrs. Henry Breckinridge, care of the Municipal Art Commission, 30 Rockefeller Plaza, New York City, whose offices act as a clearing house for the contestants. At a recent meeting of the committee, Constance Hope was elected secretary.

Reading's Third Festival Unites Large Choral Forces in Stirring Performances

1,000 Singers from Many Parts of County Participate with Symphony Orchestra—Paul Althouse Feted in Return to Native City as Soloist

READING, PA.—For the third time in as many years, lovers of music in Reading, towns of Berks county, and neighboring cities gathered in the Albright College stadium on June 1 and 2 for what has become an annual music festival for Reading. From a small beginning three years ago, this organization now numbers 1,000 in its chorus and a symphony orchestra of 100 musicians. This year marked the first appearance of singers from all parts of the county. Albright College, Reading High School, city and county choirs, and practically every local musical organization were represented. Not only was this an all-Reading and Berks enterprise, but the guest soloist likewise was a native of this city. Paul Althouse, tenor with the Metropolitan Opera Company, returned to the city where he had received his first musical training to sing on these two evenings for his fellow-townsmen and to further the cause of the Paul Shearer Althouse Foundation for the benefit of young musicians in Reading. To this foundation all proceeds from the festival are devoted.

FESTIVAL PROGRAM EXPANDED

Because of the expansion of the program this year and the organizing of regional rehearsals of county units, Willy Richter, able director of the past two festivals, was assisted by Ralph Fisher Smith, director of music in the public schools, who acted as co-director with Mr. Richter. Three hundred singers at the High School trained by Kathryn Hassler; a unit of eighty at Albright College; and an orchestra with a nucleus of fifty from the Senior High School Orchestra which was supplemented by fifty more musicians from professional ranks in the city and directed by Fred Cardin, completed the number of participants.

That the results of months of painstaking rehearsal bore fruit was in constant evidence at both performances. Surpassing their past efforts, the festival chorus and orchestra achieved a brilliant success and won repeated plaudits from the large audiences. The program of June 1 was repeated on June 2 with the exception of Mr. Althouse's numbers. In his first performance he chose a varied program; his second dealt entirely with Richard Wagner.

The festival program opened with the playing by the orchestra under Mr. Cardin of Offenbach's overture to Orpheus in the Underworld. It then proceeded to the singing by chorus with orchestral accompaniment, under the direction of Mr. Smith, of William Arms Fisher's setting of America, the Beautiful, and All Men, All Things from Mendelssohn's Hymn of Praise.

ALTHOUSE IS APPLAUDED SOLOIST

At the initial concert Mr. Althouse was first heard in the aria O Paradiso from Meyerbeer's L'Africaine. For his second he created a profound impression in his splendid delivery of the Abschied from Lohengrin. The Bridal Chorus from Cowen's Rose Maiden, directed by Mr. Richter, brought the first half of the program to a pleasing close.

Following the intermission, the Festival Symphony Orchestra continued with three Nell Gwynn Dances by Edward German. These charming and unhackneyed works proved particularly popular with the audiences on both occasions.

Under the direction of Miss Hassler, the Reading Senior High School chorus offered a group of three numbers which displayed their superlative training. Fresh from their triumphs in Philadelphia where they held first place in a state wide choral festival for secondary schools in Pennsylvania, these young singers demonstrated their right to the honor in their splendid presentation of the Gloria from the Twelfth Mass of Mozart, the Dance by Elgar, and Handel's Coronation Anthem.

The chorus' singing of Bohm's Calm as the Night was followed by Mr. Althouse's second appearance on each program. The first evening his solos comprised three songs sung in English, for which Mr. Richter provided able piano accompaniment. This group included The Minstrel by Easthope Martin, My Lady Walks in Loveliness, by Ernest Charles, and Jacques Wolfe's rollicking Bone Come-A-Knittin'. On the second evening Mr. Althouse offered Wagner's Traume and the Spring Song from Die Walküre. The pervading geniality and warm personality of Mr. Althouse conjoining his splendid vocal abilities evoked warmest applause from the large audiences at all of his appearances.

The festival chorus and orchestra under the baton of Mr. Richter brought the two evening performances to a close with brilliant interpretations of Hail, Bright Abode from Tannhäuser.

OFFICERS OF FESTIVAL

Officers of the Reading Music Festival include Hugo Hemmerich, general chairman; Otto J. Specker, vice-chairman; Elmer L. Mohn, honorary president; Hon. J. Henry Stump, honorary vice-president; Paul M. Young, secretary; Mrs. Florence S. Miller, assistant secretary; Charles L. Gordon, financial secretary; Edgar P. Hangen, treasurer. Chairmen of the committees include Ralph Fisher Smith, music; Frank L. Diefenderfer, orchestra; H. Haymond Heckman, property; Thomas W. Lantz, publicity; Elwyn C. Winne, business; and Ira R. Lutz, librarian-manager. County unit directors are L. R. Kaine, Birdsboro; Harold Dorwin, Boyertown; Rev. Rufus E. Kern, Hamburg; Besse Waldrop, Kutztown, and Eugene P. Klopp, Womelsdorf. The rehearsal accompanist for the main unit was Rhea Drexel. C. A. R. A.

ROMAN TOTENBERG,
Polish violinist, who made his initial American concert tour last winter, has signed a contract for a tour in South America, where he will play thirty-five concerts next spring. Totenberg fulfilled an active concert season after leaving America. He had a tour through Scandinavia, Poland and the south of France, and appeared in Paris in May. Before returning to the United States he plays a recital in London.

New Friends of Music to Present Series

Announcement is made by I. A. Hirschmann of the plans for the first concert series of the New Friends of Music, Inc., an organization formed recently in New York to devote itself to the presentation of cycles of the best in the literature of chamber music and Lieder. The series has sprung from a desire to satisfy the increasing demand on the part of audiences for moderately priced concerts of chamber music and Lieder which place the emphasis on the music offered. Beethoven and Brahms are the composers whose works, including many for unusual combinations of instruments and for voice which are seldom if ever heard, will be given in the first season, which opens November 8 at Town Hall, New Work. There will be sixteen late Sunday afternoon concerts. Artists already engaged include five string quartets—the Gordon, Musical Art, Perole, Pro-Arte, and Stradivarius—and Adolfo Betti, Florence Easton, Arthur Fear, Emanuel Feuermann, Dusolina Giannini, Ria Ginster, Mischa Levitzki, Hortense Monath, Egon Petri, Artur Schnabel, Elisabeth Schumann, Joseph Schuster, Karl Ulrich Schnabel and Alfred Wallenstein. Additional artists are to be announced shortly. Richard Moses is manager of the new organization.

Among the European ensembles whose first Town Hall, New York, appearances will be sponsored by the New Friends of Music next year in works by Beethoven and Brahms, is the Pasquier Trio of France. The three brothers form the first professional violin, viola, and cello ensemble. Contemporary composers have written works especially for the Pasquiers who have this year, according to their American management, played over fifty concerts on the Continent. They sail for America early in the New Year, and their appearance for the New Friends will be in a joint recital with Elisabeth Schumann, Lieder singer, on January 17.

The New Friends of Music announces also that the Budapest String Quartet has been engaged for two of its sixteen late-Sunday afternoon subscription concerts at Town Hall.

The first of the woodwind and brass players whose participation is now definite is Simeon Bellison, first clarinetist of the New York Philharmonic Orchestra.

Cummington Playhouse-in-the-Hills Awards Scholarships

CUMMINGTON, MASS.—The Playhouse-in-the-Hills, Inc., announces awards of scholarships for summer study: in piano to Selma Mednikov (a student at the Institute of Musical Art), and Prescott Barrows of Springfield, Mass.; in violin to William Ehrenkrantz, Neighborhood Music School, New York, and Lorraine Crittendon of Springfield, Mass.; in cello to Walter Piasecki of Jersey City, N. J.; in painting to Adolf Konrad, student at the Newark School of Fine and Industrial Arts, Newark, N. J.; in sculpture to Alexander Giampietro, Brooklyn College, Beaux Arts Institute; in writing to Samuel French Morse, Dartmouth College, Lionel Wiggam, Northwestern University, and Helen Halsey, Western College; awards for special talent—artistic and scholastic potential—to Elias Dan, Bard College; in photography to Ruth Weller, University of Iowa.

New York Singing Teachers Association Elects Officers

At the final meeting of the season of the New York Singing Teachers Association, held at Aeolian Hall, New York, May 19, Edgar Schofield was re-elected president, and the following officers elected: vice-presidents, Hilda Grace Gelling, Walter Golde and Harry R. Spier; recording secretary, Fanny Gilbert Brines; corresponding secretary, Gertrude Blenko; registrar, Melanie Guttman-Rice; treasurer, Leon Carson. The executive board is made up of William J. Falk, Carl Gutekunst, Clara Kalisher, Frieda Klink, Walter Mattern, Caroline Mihr-Hardy, Homer G. Mowe, George E. Shea, Percy Rector Stephens, Bernard U. Taylor, Louise Gerard Thiers and Frederick Warren.

Sigismond Stojowski Offers Scholarships

Scholarships in piano instruction are offered by Sigismond Stojowski at his summer master class in Seattle, Wash., recently announced in the Musical Courier. Auditions will be held after June 28 at the D.A.R. House in Seattle. Students under thirty years of age who deserve financial help and have shown outstanding achievement as pianists will be considered. The classes are for teachers, concert-artists, advanced pianists, and a limited number of private pupils. The Stojowski Students' Association is sponsoring the event.

Pierre Monteux Likes Sunny California And Its Multifold Musical Existence

Conductor of San Francisco Symphony Orchestra, Interviewed During His Series of Concerts in Paris, Tells of Plans for Baton Classes and Public Performance

PARIS.—Monsieur Monteux was somewhere on the stage, the man said. So up to the stage the interviewer went. There had just been a rehearsal (Salle Pleyel), of the Paris Symphony Orchestra with Clotilde and Alexander Sakharoff, dancers, for the next day's concert. Carpenters were pounding in a nail here, taking one out there, decorators were hanging gauzy curtains onto great long poles, stage directors were commanding and countermanding.

"Hello," shouted Pierre Monteux from a corner, where he was looking over a score.

"Pierre, you old Westerner," I said, "you've been to California. Glad to see you. Isn't this a fine hall?"

"It certainly is," he returned, "but out in California the halls . . . ."

"Attention," someone shouted, giving the word French pronunciation, and the Sakharoffs' curtain came within an ace of undoing a great conductor and an illustrious journalist.

"So sorry," said dainty Clotilde, doing a turn on one side of the stage.

"So sorry," said graceful Alexander, doing one on the other.

"Let's go," said Pierre, beckoning me to his office. "Now, as I was saying, out in California . . . ."

"I know *all* about California," I shouted. "What do you think of America?"

IMPRESSIONS OF THE FAR WEST

"America is a great country. You can tell people that. They will be glad to hear it. And it *is* too,—a great country. San Francisco. What a beautiful city. I can not praise its beauty too highly. What a joy to be there. We had no winter—it was just like spring all the time. I took a winter coat and never wore it."

Monsieur Monteux had just returned to Paris from San Francisco where he conducted the symphonic season. He said he will go back there each season for a period of four months, conducting his Paris Symphony Orchestra in its autumn season before going, and leading it again in May and June upon his return.

"What's that you are writing?" he wanted to know. "Shorthand? My, what a talent. Isn't it marvellous to be able to write like that?"—Theodore Roosevelt once asked me the same identical question, I recalled—"but what a pity," Maitre Monteux went on, "that one cannot write music that way."

"Don't you suppose they write them fast enough as it is?" I inquired.

"Hm," was all he would say, so I thought I would ask him what he was going to give us in Paris this May and June. "All sorts of things. Among our soloists we have Schnabel, Kreisler, Lotte Lehmann, Clotilde and Alexander Sakharoff, and Argentina. Among the new compositions will be the first French performance in a concert version of Milhaud's Christopher Columbus. We will also have Brahms. The soloists naturally help to draw the public and, that done, we can have Brahms. I cannot say that here in France they do not like this composer's music, for when they hear Brahms, they like it."

SUMMER PLANS

Monsieur Monteux and his family are spending the summer at Les Baux, in Southern France. "I have not had a vacation in three years," the Maitre said. "But first I go to Salzburg to conduct a concert of French music. After that, to Les Baux. A very restful place, Les Baux—only forty-seven inhabitants. There is a wonderful swimming pool, and, of course, while 'resting,' I shall teach my conducting pupils, and enjoy life and the sun. After that, back to Paris. I sail on December 12 for America and San Francisco. How happy I shall be to be there again! The San Francisco Orchestra is a wonderful body of players, an organization of which the entire country can be proud."

Many other matters we talked over, always coming back to America and California, Pierre's love for our country and his joy in working there. We'd still be talking, but some one cut us short; they wanted the Maitre on the stage. His last words, "From one lover of America to another, it's a great country. It cannot be said too often. Cover up—awfully cold for May, isn't it? Now out in California . . . ."

One lover of America to another. . . .

I have interviewed a lot of people, but rarely has any one said something as nice as that. I. S.

Recital by Sanroma Concludes Series Offered by Pro Musica in Detroit

Choral and Concert Programs by Resident Artists Make Interesting Spring Musical Calendar

DETROIT, MICH.—Pro Musica's final artist of the season was Jesus Maria Sanroma, pianist, who appeared in the small auditorium of the Detroit Institute of Arts on May 10. His program included works by Albeniz, Soler, Debussy, Krenek, Shostakovitch, Ravel, Hindemith, Schönberg and Malipiero, encored with a Bach minuet and Italian Concerto and Schumann's Prophet-Bird. The encores were beautifully played and served as contrast to the modern program. Sanroma has remarkable fingers and he does astonishing feats with them. He has good structural sense and respect for delicate detail. It was a significant recital, as evidenced by the enthusiasm that prevailed.

CHORAL CONCERT

The eleventh Jubilee Concert by the Freiheit Gesang Farein, a mixed choir of eighty voices, under the direction of Mendel Shain at the Masonic Temple on May 10 sang a program in which the oratorio Geviter (Tempest) by J. Schaefer, given with an accompanying orchestra of twenty-five men, recruited from the Detroit Symphony Orchestra, impressed this reviewer. Schaefer, a contemporary Jewish composer, we believe, confines the performance of his works to the labor class choruses. His music, of large-scale structure, possesses vitality, spontaneity and sincere beauty. The oratorio, which lasted over an hour, was sung with fine diction. There were other numbers by Schaefer in the first part of the program in which Dunai, Dunai, a folk song, as well as several others had to be repeated. Mr. Shain, who directs the choir, had it well in control. Liza Stulman was the faithful accompanist and the audience a demonstrative one.

FACULTY RECITALS

The Ganapol School of Musical Art gave a series of faculty concerts which proved illuminating and impressive. The first one included Mrs. Leslie G. Lamborn, soprano, singing songs by Handel, Duparc, Bemberg, Sturm, Schumann and Wolfe with artistic balance; piano solos by Ruth Caster Dayer playing cleanly and intelligently numbers by Mozart, Debussy and Dohnanyi; and a Brahms trio in B major for piano, violin and cello played beautifully by Messrs. Bernard and Julius Sturm, violinist and cellist respectively, and Hugh RiDout, pianist. Ethel Mendelsohn was the accompanist for Mrs. Lamborn. There was a large musical audience.

Edward Bredshall, pianist, and Joachim Chassman, violinist of the Art Center Music School staff, gave a first class recital at the school before a large audience. Their consummate artistry won the approval of the audience. They opened the program with Handel's sonata in D for violin and piano, then Mr. Bredshall was heard in Schubert's sonata in A, there followed Bernhard Heiden's sonata for violin and piano, two violin solos, Debussy's La plus que lente and Kreisler's Praeludium et allegro, and a concluding sonata for violin and piano by Dohnanyi. Evelyn Gurvitch was the dynamic accompanist.

Elizabeth Gastman, pianist, a member of the faculty of the Ganapol School of Musical Art, was heard in recital on May 22 in the Lecture Hall of the Detroit Institute of Arts. The well intentioned program showed Miss Gastman to be a pianist of intelligence and understanding and she was well received by the audience. Her program opened with Mendelssohn's prelude and fugue in E minor and Mozart's sonata in A. Part II scheduled Schumann's Vienna Carnival Scene; part III, Brahms' ballade (op. 118, No. 3), intermezzo (op. 119, No. 3), intermezzo (op. 116, No. 4), and Part IV, Medtner's Fairy Tale in F minor, Debussy's General Lavine-Eccentric, Wladigeroff's Autumn Elegy and DeFalla's Ritual Fire Dance.

MUSIC STUDY CLUB

The final program of the Music Study Club was given at the Book Cadillac Hotel, June 2, with Charles Frederick Morse conducting the choir, which shows steady and inspired improvement under his baton. The numbers sung were Lake of Dreams by Saint-Saëns, Silent Strings by Bantock, Negro spiritual, Oh, Peter Go Ring Dem Bells, and two numbers by Brahms, Birds in Air Will Stray Afar and Locksmith Ho! Libby Schakne, soprano, sang a group of songs, and there was a sketch by Mrs. Walter Field much enjoyed by the audience. Rose Bassin, pianist, and Sadie Cooper, violinist, helped make the program a success.

VOCAL PUPILS' PROGRAM

Max Levy presented students of various grades of advancement in a recital in the auditorium of the Young Women's Christian Association on May 20 before a large audience. Eleven students participated, among whom was Mrs. William Brucker, wife of the former governor of Michigan, who sang with fine effect Pergolesi's Si tu M'ami, and Thomas' Connais-tu le Pays from Mignon. Ruth Brotman, lyric-coloratura, opened the program and made a favorable impression in Handel's Rejoice from Messiah, Verdi's Caro Nome from Rigoletto and Eckert's Swiss Echo Song. Among the younger students, Alma Phillips, soprano, sang Haydn's My Mother Bids Me Bind My Hair and Puccini's Musetta's Waltz from La Boheme, the former with musical finesse. Bessie Shanin was charming in Mozart's Voi Che Sapete and Mendelssohn's On Wings of Song and Allan Sumetz, baritone, was heard in Mendelssohn's It Is Enough from Elijah. Grace Salasnek, who has a richly colored dramatic voice, was wrongly cast in the lyrical One Fine Day from Madam Butterfly. Her second number, Anna Case's Anhelo, was sung with fine line and phrasing. Frank Bayer, baritone, was programmed with Wagner's Blick ich Umher from Tannhäuser and Clarke's The Blind Ploughman, and Sally Sweetwine, who has a fine quality lyric soprano, did good work in the aria from Charpentier's Louise and Arditi's Il Baccio. Florence Kallman sang the Jewel Song from Faust and Wilson's Carmena Waltz in good style and Harry Mikuliak, baritone, was scheduled with Tschaikowsky's Don Juan Serenade and Tipton's A Spirit Flower.

The program concluded with Emma Lazaroff-Schaver, Mr. Levy's artist student, singing Verdi's Ritorna Vincitor from Aida, Tschaikowsky's Were I Not a Blade of Grass Upon the Plain and Sibella's Girometta in a finished manner. Florence Kutzen at the piano did yeoman work in a strenuous recital.

R. C. B.

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Sevitzky Resigns Baton of Boston Peoples Orchestra

Fabien Sevitzky has resigned as conductor of the Peoples Symphony Orchestra of Boston. In a letter to George Gibbs, president of the Musicians Union of Boston, Mr. Sevitzky said:

"Dear Mr. Gibbs:

"It is with sincere regrets that I have reached the conclusion that I must resign as conductor of the Peoples Symphony Orchestra of Boston. The conditions which make this step necessary are familiar to you, hence I am not going to mention them again. In doing so I should like to take not only occasion to express the appreciation I have for all my colleagues and the committee of the orchestra, for their faithful and unselfish cooperation, but also the pleasure I have had during the three years of our musical association. I trust that the organization will continue to exist for the benefit of the people of Boston and with heartiest good wishes for continuous success in the future, I remain,

"Very sincerely yours,

"(Signed) FABIEN SEVITZKY."

Col. George A. Drew to Wed Fiorenza Johnson

Edward Johnson of New York City and Guelph, Ontario, general manager of the Metropolitan Opera Association, announces the engagement of his daughter, Fiorenza D'Arneiro Johnson, to Colonel George A. Drew of Toronto.

Miss Johnson was born in Florence, Italy, and was educated in Italy, Switzerland, France and Germany. She also attended Bishop Strachan's School at Toronto and the Bennett School, Millbrook, N. Y.

Col. Drew was born in Guelph, Ontario, and served abroad from 1914 to 1919 with the Canadian Artillery. Since the war he has practiced law and was Alderman and Mayor of his native city, Guelph. Later he was Master of the Supreme Court of Ontario and Chairman of the Ontario Securities Commission. He is well known in Canada and England as an author. He is King's Counsel and was A.D.C. to Lord Bessborough when he was Governor General of Canada. The marriage will take place early in September.

Schmitz to Offer New York Piano Course

E. Robert Schmitz, pianist, teacher and author, will give a course in piano from June 18 to July 22 at the studios of the Wigman School of the Dance, New York. Mr. Schmitz has recently supervised a similar short course at the Pedagogical Institute, Montreal, Canada, where he has been in charge of music for the past six years.

For his courses in New York, Mr. Schmitz offers a scholarship to which any resident of New York State is eligible.

Later this summer the pianist will conduct classes in piano and ensemble at Carmel-by-the-Sea, Cal., returning to New York for a series of three joint Beethoven recitals with Eddy Brown, violinist, at the Town Hall in October and November.

Rochester Student Conductors Appear

Hadley's Bianca and Leo Blech's The Sealed Chest Repeated by Eastman School Opera Department

ROCHESTER, N. Y.—For its final concert of the year, the Eastman School Symphony Orchestra was conducted by six students from the conducting classes of Paul White. This policy of giving talented young student conductors opportunity of appearing in public with the school orchestra was begun last year at the Eastman School of Music. The success of the new venture warranted its continuation this year.

The conductors and program were as follows: Richard Horner Bales, Mozart's ballet suite, Les Petits Riens; Beethoven's second symphony in D major, Millard Taylor, first two movements, and Wayne Barlow, final two; Gardner Read, Siegfried Idyll of Wagner; Frederick Hilary, Debussy's Afternoon of a Faun; Romeo and Juliet fantasy-overture of Tschaikowsky, Victor Alessandro. The audience was cordial in its applause for the young conductors and recalled them several times; the orchestra members cooperated splendidly and were also called upon to acknowledge the applause.

CONTEMPORARY OPERAS PRESENTED

The opera department of the Eastman School of Music presented two one-act operas by contemporary composers in the Eastman Theatre, May 25 and 26; these were Bianca by Henry Hadley, and The Sealed Chest by Leo Blech. Both operas had been presented earlier in the year with the same casts in Kilbourn Hall, but were accompanied by piano. This production enlisted members of the Eastman School Orchestra under the direction of Emanuel Balaban.

The music of Hadley's opus is melodious and somewhat vocally conventional, the story being obvious enough to follow and giving the principals much opportunity for melodramatic stage deportment. Erna-Mae Gilcher as Bianca was musically adept and sang with pleasing voice, while John Walsh as Il Cavaliere sang his part well enough, a role that fitted him perfectly. Gerald Ingraham as Fabrico also pleased with his fine singing, while the other members of the cast did well with their respective roles.

Blech's clever little opera is full of vigorous and sprightly music and fits the text perfectly. Principal roles were competently sung by Virginia Hover, Morris Poaster, Geraldine Southern, Lodema Legg, Bernhardt Tiede and Ralph Schlatter. A chorus and ballet added to the interest of the presentation, and the orchestra's playing was uniformly good throughout under Mr. Balaban's direction.

Eastman School of Music seniors who have recently presented their graduation recitals include: Beatrice Pye, pianist, April 20; a joint recital by Hazel Donart, soprano, and Sidney Powers, clarinetist, May 5; Janina Gorecka, violinist, May 12; Albert Heckman, pianist, May 14; Glenn Swann, violinist, May 15; Roger Boardman, pianist, May 19; joint recital by Virginia Hover, soprano, and Millard Taylor, violinist, May 20.

G. R.

Helen Jepson Sails

Helen Jepson, soprano of the Metropolitan Opera, sailed for Paris via the SS. Europa on June 5 to study the roles of Louise and Thais, which she is to sing in Chicago this fall. She will coach these roles with Mary Garden. In addition, Miss Jepson is to appear in the new American opera, Caponsacchi, by Richard Hageman, when it is produced at the Metropolitan Opera House next season. She begins her American season at the Worcester Festival on October 8.

Summer Session—June 22nd to Aug. 1st

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NEW YORK TIMES
May 16, 1936

It was a pleasure to hear Mr. Chamlee's lovely tenor voice. . . . None of the other singers who have undertaken the parts for which he is eminently fitted both vocally and histrionically have been his peer.—*Jerome D. Bohm.*

N. Y. HERALD TRIBUNE
May 16, 1936

NEW YORK AMERICAN
May 16, 1936

His voice has all the golden quality of that period when he ranked as an outstanding member of the Gatti group of artists.—*Grena Bennett.*

NEW YORK EVENING JOURNAL
May 16, 1936

Mario Chamlee, famous tenor, was welcomed back to the Metropolitan. He sang with eloquence.—*Henriette Weber.*

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Paris Applauds Host of Eminent Artists

(*Continued from page 5*)

Fresh from San Francisco successes, Pierre Monteux was welcomed back to Paris. His first concert—Orchestre Symphonique de Paris—was an evening of sheer joy. His conducting shone with its wonted refinements (he makes everything clear as crystal) and formal perfection. In music by Turina, Debussy, Bach-Inghelbrecht, Denereaz and Chabrier his soloists were Clotilde and Alexandre Sakharoff, who danced poetically indeed, while on his own he interpreted pages from Schubert, Dukas, Mompou-Tansman, Respighi, Bach-Manuel and Stravinsky.

MENGELBERG

Though the Philharmonic Society Orchestra as an instrument leaves much to be desired, Conductor Mengelberg nevertheless managed to give good measure in Egmont and the C minor symphony of Beethoven. At times he even got the body to fan the vital spark into flame. Ravel was not so satisfactory: La Valse, concerto (Marguerite Long, pianist) and Chansons á Dulcinée (Charles Panzera, baritone). The second part of the program (a Red Cross Gala conducted by Jean Morel) was devoted to Spanish music and brought forward Teresina in some of her favorite numbers. Finally, the Vlassof Chorus chanted Russian and Slavakian songs.

FURTWÄNGLER & CO.

The eminent German conductor has led the Paris Opéra forces augmented and ameliorated by international Wagnerian singers, in two Meistersingers, to the joy of all concerned—that is, those who were fortunate enough to get in. The wonder and splendor of that music and the towering aspect of Furtwängler's interpretation—if you think I am going to try to reduce *that* to a thumb-nail review, *vous pouvez courir*, as the French so exquisitely express it. The singers were Maria Müller (Eva), Ruth Berglund (Magdeleine), Max Lorenz (Walter), Prohaska (Hans Sachs), Fuchs (Beckmesser), Zimmermann (David), Hofmann (Pogner), Kreem (Kothner), Forest (Ortel).

THREE B'S OF OPERA

Vina Bovy (Lucia), John Brownlee (Ashton) and Dino Borgioli (Edgar) are making Donizetti's masterpiece of sparkling, sentimental, tragic melody, a popular restoration at the Paris Opéra, Maestro Tanara conducting. Three singers who have voice, style, looks and temperament. Vina Bovy accomplished the Mad Scene with brilliant technical display. Regnava nel silenzio (first act) was of dream-like quality. Brownlee's singing of La pietade in suo favore furnished a lesson in vigorous, luscious bel-canto. Borgioli's final aria, Tu che a Dio spiegasti l'ali, was deeply effective in evocation of sorrowful mood.

BUDAPEST QUARTET

This is certainly one of the best quartets in existence. Each member of the group is a perfect instrumentalist and finished musician, and they combine to form a flawless ensemble. Their concerted bowing is phenomenal, the tone ravishing, the unity of spirit and emotions exemplary. They did all the Beethoven quartets in a series of six concerts: the purest music played in the purest style.

MARGA WALDRON

This American dancer gave an invitation concert in Salle Pleyel. She was assisted by Lucien Bellanger, violinist, Eleanor Mangum, pianist, and Auguste Cruque, cellist. She displayed a large and resourceful technic, and an excellent gift for characterization, in numbers by Chopin, Liszt, Dvorak-Kreisler, Gershwin, and others. The atmosphere she evoked was fresh and spontaneous.

NIEDZIELSKI

I could not share the enthusiasm of a large audience for this pianist's Chopin playing. I had the impression he was not playing for the public but at it. He has, however, a solid technical foundation, adequate command of tone, and a singularly velvety touch, and as he is a great worker, we may yet have occasion in time to come, to include him among the A No. 1's.

The same evening Tassia Ossipova was heard in song recital. And a charming singer she is. Makes a nice stage appearance and uses her voice in the service of musical interpretation, instead of doing as singers often do, that is, make the music the servant of the voice. A group of songs by M. Landowski, one of our youthful composers, made a poignant impression, as well as they might, for they are among the best which the young school has produced. Naturally difficult to sing, but an artist like Ossipova is not going to mind a mere detail like that, is she? The program ended with sombre-hued lyrics by Balakirew, Medtner and Moussorgsky. M. Labinsky at the piano was excellent. Also M. Landowski accompanying his own songs.

KOUSSEVITZKY

In person? Not exactly, but the next best thing: records. The Boston Symphony Orchestra, led (through the Italian Symphony of Mendelssohn) by Koussevitzky, is enough to give anybody a desire to go to the "Hub" and subscribe to next season's concerts. After Koussevitzky we had, among other matters, Thibaud in a deeply expressive reading of Chaconne by Vitali-Charlier.

MORE CONCERTS

Arthur LeBlanc, violinist, accompanied by Henri Lauth, played brilliantly a program of Vitali, Bach, Fauré, Saint-Saëns, Ravel and Kreisler.

The Moskowsky Quartet, from Amsterdam, assisted Mme. Corry-Beversluis, singer, in a program of Schönberg, Andriessen, Migot, and Bach.

The Triptyque Society devoted its last concert to works of Albert Bertelin, Mme. Machabey-Ganeval, and Marguerite Canal.

The Triton Society gave the first hearing of Tibor Harsanyi's second string quartet and also presented works of Delannoy, Manuel Rosenthal, Honegger, and Alban Berg. The Winterthur Quartet interpreted.

Another manifestation which I should have liked to hear, was Messe Solennelle (Liszt) and Grand Te Deum (Berlioz) as done in St. Eustache Church by literally a mob of singers (children and grownups), instrumentalists and soloists. I wanted tremendously to make that performance "glorious by my pen," and those of my friends who think I do and hear too much as it is, will rejoice that I too am obliged to admit to inability to be in more than a dozen places at the same time.

Gallo to Give Opera at Jones Beach

Fortune Gallo, by arrangement with the Long Island State Park Commission, is to inaugurate on June 27 and 28 at Jones Beach, near New York City, a season of grand opera presented in the open air upon a stage constructed over the water. The music will come across water to the audience seated upon the shore. By means of an elaborate public address system, the orchestra and voices may be heard clearly and in equal value to every one of the 10,000 amphitheatre seats now being constructed upon the shores of Zach's Bay. The floating stage is 100 by 45 feet, with dressing rooms moored in the rear. The lighting is afforded from a series of towers on the shore, as well as the full regular stage lighting equipment. Mr. Gallo plans to install a company of 250 singers, musicians, chorus, ballet and stage hands. The opening bill, June 27, is Bizet's Carmen, with the principal artists culled from the San Carlo Opera Company.

Wettergren Honored by Swedish King

King Gustaf V of Sweden has appointed Gertrud Wettergren, Swedish contralto who last winter appeared for the first time at the Metropolitan Opera, Hovsangerska or "Singer to the Swedish Court." Mme. Wettergren is the first woman to receive this honor in eight years. She is one of the prominent artists at the Royal Opera in Sweden.

Recently Mme. Wettergren has been appearing at Covent Garden. She made her London debut as Amneris in Aida, the same role in which she first appeared before New York audiences. Next season she will again be heard at the Metropolitan and in addition makes her first concert tour of the United States, returning early in the fall.

Songs By Elinor Remick Warren Featured

Kirsten Flagstad, soprano of the Metropolitan, is singing White Horses of the Sea by Elinor Remick Warren, at her London recital this month. Richard Crooks, tenor of the Metropolitan, is singing this same song and also Time You Old Gipsy-Man upon his present Australian tour. Miss Warren's choral composition Sleep was repeated at the spring concert of the Milwaukee Symphonic Male Chorus in May and The Harp Weaver was presented by the Willcox Vocal Ensemble of Minneapolis in six successive concerts in six cities of the northwest including St. Paul and Minneapolis in May. Queena Mario, soprano of the Metropolitan Opera, sang Miss Warren's Silent Noon at the Newark Festival, Newark, N. J., and the composer's chorus for men's voices Sweetgrass Range was featured at the Orpheus Club concert June 2 in Los Angeles. Dr. Carl Omeron also featured a group of her songs at this concert, and Miss Warren appeared as piano soloist in two groups of numbers.

225 Pianists Heard In Indianapolis

Sigma Alpha Iota Sponsors Huge Ensemble Program Played On 150 Instruments—Chorus of 1,000 in Liturgical Works Is Feature of Music Week

INDIANAPOLIS, IND.—National Music Week in this city began on May 3 when Zeta Chapter of Sigma Alpha Iota, national professional music sorority, staged a 125 Grand Piano Ensemble Festival at the Butler University Field House. A junior, intermediate, high school and adult group which consisted of 825 pianists, with 225 playing at one time evoked prolonged applause from more than 13,000 persons, who came from different parts of the mid-west for the event. Twenty-five artist pianists embellished the playing of each group and were heard alone in the Arensky suite.

Students representing more than 150 teachers in the state were entered and an excellent grade of ensemble playing was heard especially in the Waltz of the Flowers (Tschaikowsky). The volume produced by 225 pianists playing 125 pianos was somewhat disappointing. An instinct for unison of attack, and careful attention to the beat of the director enabled the performers to provide a colorful and eventful program which was repeated in the evening. The numbers by the high school group were broadcasted over the NBC network and a number of news reels were taken.

On May 12 Jacob Evanson, assistant dean of music at Western Reserve University in Cleveland, directed a chorus of more than 1,000 voices from thirty-one Protestant church choirs, and the nurses from the Methodist Hospital at the Cadle Tabernacle. The main purpose of the program was to promote the advancement of better church music. Numbers from the works of Beethoven, Bach, Purcell, Brahms, Bortniansky, Schütz, Zingarelli and Handel were heard. A sensitive response to the able leadership of Mr. Evanson plus the noble tone of the choir made this one of the outstanding events of the season. An amazing tonal unity was in evidence throughout the program. H. C. G.

Washington Events Have Exotic Color

Latin-American Program Played by Navy Band and Soloists—Norman Frauenheim in Recital—Drigo Work Danced

WASHINGTON, D. C.—The musical program given in the garden of the Pan-American Union on May 28 was one of the socially brilliant performances of the season. Picturesquely costumed were the members of the diplomatic corps, and the United States Navy Band conducted by Lieutenant Charles Benter. All of this splendor beautifully mirrored in the pool in the center of the garden made a picture long to be remembered in the romantic life of Washington residents.

Gustavo Carrasco, Cuban tenor, possesses a sympathetic lyric voice, and showed remarkable training in his splendid interpretation of the traditional Latin-American Music.

The program played by the Navy Band consisted of many new compositions by South American composers. They were all met with enthusiastic applause and keen appreciation.

On May 26, Norman Frauenheim gave a piano recital in Wesley Hall. Mr. Frauenheim opened his program with the playing of the Bach Chromatic Fantasy and Fugue. This was followed by two compositions by Purcell and Leo, played in the charming style characteristic of their periods. In the playing of the Papillons (Schumann) and the Reflections in the Water (Debussy) Mr. Frauenheim displayed a poetic quality, and delightful imagination.

His program closed with the Cracovienne Fantastique (Paderewski) played in homage to the composer's seventy-fifth birthday. Mr. Frauenheim was warmly received, and much applauded.

With every available seat sold out in advance, the Bekefi-Deleporte Institute of Dance presented its annual revue in the Wardman Park Theatre on May 25. The recital opened with Les Millions d'Arlequin (Drigo), a tragi-comedy ballet in two acts, staged by Theodore Bekefi. Not enough can be said of Mr. Bekefi's artisticness and attention to every detail. Outstanding among the dancers were Margaret Mary Edmonston as Arlequin; Ronnie Cunningham, as Pierrette; Lila Zalipsky as Columbine; and Virginia Barry as the Good Fairy. All of these young artists are splendidly equipped for dancing careers.

The second half of the program was devoted to Dance Monopoly, an original musical comedy, supervised by Maurice Deleporte. Outstanding was the Savage Isle Scene in which Mr. Deleporte as Shiva, executed a modernistic dance with an abundance of fire and temperament. The program, varied and interesting, proved enjoyable to all tastes.

G. S.

Lhevinnes to Visit West

Mr. and Mrs. Josef Lhevinne recently spent a short vacation at Yama Farms, in the Catskill Mountains, N. Y. From June 22 to July 26, they are to teach at the University of Colorado, Boulder, Col. Mr. Lhevinne then goes to the northern part of Wisconsin to fish, while Mrs. Lhevinne and her daughter go to Camden, Me., where Mrs. Lhevinne will hold a summer class. Mr. Lhevinne plays at the Hollywood Bowl, with Klemperer directing, at the end of August. Returning to Wisconsin for more fishing he plans then to take up preparations for an active season in 1936-37.

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Alabama Federated Junior Clubs Assemble in Birmingham Meeting

Recital and Club Events Contribute to Activity in Many Forms—Music Week Celebrated

BIRMINGHAM, ALA.—Over 400 members of the Junior Department of the Alabama Federation of Music Clubs attended the fourth annual convention held in Birmingham. Belle Montgomery, of Tuscaloosa, the president of this organization, presided at the business sessions. Counselors who gave a resumé of their district's activities during the year were Elizabeth Gamble, Huntsville; Mrs. E. D. Montgomery, Birmingham; Mrs. L. M. Dodds, Fayette; Annie Laury Sigler, Tuskegee; Mrs. W. H. Fulford, Georgina; Helen Hixon, Brewton. An address on the Value of Music to Youth was made by Yale Ellis, director of Woodlawn H. S. Band.

Mrs. R. C. Woodson, president of the Alabama Federation of Music Clubs, presided over the opening of the convention. She has been active in promoting Junior work during her regime, and has federated a large number of clubs.

The chief attraction at the morning meeting was a duet for violin and piano played by Jerry Cadek, violinist, five-year-old daughter of Ottokar Cadek and Mrs. Cadek, and Betty Whittington, pianist, four-year-old daughter of Dorsey and Frances Whittington. They played a Bach Minuet.

Irene Mason, member of the music department of the Birmingham public schools, was speaker at the luncheon. The Alabama Boys Industrial School Band, the Apollo Boys Choir, and several soloists furnished music. Contests in piano, violin and hymn playing were held. A prize was awarded Christine Dickson, of Brewton, for the best essay on What Studying Music Means to Me.

Officers of the Junior Department are: Belle Montgomery, Tuscaloosa, president; Sam Hopkins, Silverhill, vice-president; Christine Dickson, Brewston, secretary, Stella Harris, Tuscaloosa, is counselor.

OFFICERS OF BIRMINGHAM MUSIC CLUB ELECTED

At the final business meeting for this season of the executive board of the Birmingham Music Club the following officers were elected to serve the ensuing year: Mrs. George C. Harris, president; Clara Hayden, first vice-president; Mrs. George C. Morrow, Jr., second vice-president; Mrs. Katherine Kilgore, recording secretary; Mrs. Burr Nabors, corresponding secretary; Mrs. George Houston Davis, treasurer. Mrs. Oliver Cralifoux, one of the founders of the club, was made honorary president for life, and Mrs. Leonard T. Beecher, honorary vice-president for life.

The following artists have been selected for the Music Club's Artist Course next season: Jascha Heifetz, violinist; Kirsten Flagstad, soprano; Lawrence Tibbett, baritone; the St. Louis Symphony Orchestra; and Rudolph Serkin, pianist.

NATIONAL MUSIC WEEK PROGRAMS

An outstanding program in recognition of National Music Week was offered by the Fortnightly Shakespeare Club, at the home of Mrs. E. D. Montgomery, chairman of Junior and Juvenile Music Club of the Second District, A. F. M. C. Alice Graham, speaker for the occasion, discussed Spots in the Musical Spotlight; Mrs. Odel King, member of the faculty of the Birmingham Conservatory of Music, gave a group of piano numbers by Brahms, Beethoven, and Strauss-Schuett; and Martha Light, soprano, sang a group of songs, accompanied by Mrs. C. B. Bernhard.

The Striplin Studios (Estelle Allen Striplin, director) recognized National Music Week with an entire program of Manna-Zucca compositions. Those taking part were Claribel Bullock, Ruth Halbrooks, Alfred Kelly, Nellie Stine Bruce, Catherine Reed, Florence Patton-Keith, Asa March, Phyllis Waites Sullivan, Josephine Sharbel, Carol Morton, Robert Melton, Benagh Tillman.

OTHER RECITALS

The Birmingham College of Music is presenting a series of recitals by outstanding pupils. Mrs. W. C. Vail, of the faculty, presented Dorothy Gray and Margaret Bromberg from her classes at the College.

Among the outstanding young students recently presented by the Birmingham Conservatory of Music in recital, are Hugh Thomas, Roy Starnes and Barbara Dorough, all pianists.

Edna Gockel Gussen presented Sara Williams, pianist, of Tuscaloosa, in recital at her studio in a program of classic and modern compositions.

The Birmingham Music Club presented Dr. Frederick Sturgess Andrews, F. A. G. O., graduate of the New York Institute of Musical Art (Juilliard School), and concert organist, in organ recital at the Independent Presbyterian Church, as a contribution to National Music Week. Dr. Andrews played a difficult and well chosen program in an outstanding manner, his fine artistry and evident command of the instrument impressing the large audience that heard him. A. G.

Pizzetti Mass Sung in Baltimore

Ortmann Honored by Musicological Society—Civic Opera Forces, Resident Choral and Oratorio Society Appear—Schelling Re-engaged as Symphony Orchestra Leader

BALTIMORE, MD.—Ildebrando Pizzetti's Requiem Mass was given its first local performance and its second anywhere in the United States at the Peabody Conservatory on May 22 by the Peabody Conservatory Chorus under the direction of Louis Robert. This was the third annual concert by this group of nearly 100 mixed voices. The Pizzetti work bristles with difficulties which were met, to a large degree, with success by the chorus which gave every evidence of careful and skilled training by Mr. Robert.

The program also included The Knight of Bethlehem by Franz Bornschein, nationally known composer, and, like Mr. Robert, a member of the Peabody faculty. The program concluded with Beethoven's Choral Fantasy, which was presented with the assistance of Pasquale Tallarico at the piano and members of the Peabody Orchestra.

Otto Ortmann, director of the Peabody Conservatory, was recently elected president of the American Musicological Society's Middle Atlantic branch as a recognition of his pioneer work in musicological research and his contributions to the advancement of music education. As a result of his work in research, the Peabody was the first conservatory of music to create a department devoted to investigation of problems dealing with musical talent and teaching.

CIVIC OPERA GIVES FAUST

The Baltimore Civic Opera Company, under the direction of Eugene Martinet, presented, for the second time, a performance of Gounod's Faust on May 11. Musical accompaniment was provided this time by an electrical organ and piano. The principal roles were sung by John F. Osbourne, Mary Lida Bowen and Albert Wood.

Dr. Arnold A. Bake, assisted by his wife, at the piano, gave a lecture at the Peabody Conservatory on May 12 on the Music of India. He drew many interesting parallels between the music of the East and our own, and showed strange similarities between European and English folk songs. Dr. Bake sang several groups of folk tunes, occasionally accompanying himself on Eastern percussion instruments.

The Baltimore Choral and Oratorio Society, under the direction of Eugene Martinet, gave a performance, on May 26, of Mendelssohn's seldom-heard oratorio, St. Paul. The soloists included Nellie Edwards, Margaret Wahaus, A. Douglas McComas, William Leache and John F. Osbourne. The presentation was a creditable one and one looks forward with interest to the promised Bach Festival next spring.

SCHELLING AGAIN TO LEAD ORCHESTRA

Frederick R. Huber, municipal director of music, announces that Dr. Ernest Schelling has been re-engaged as conductor of the Baltimore Symphony Orchestra for his second season. The number of concerts will be increased and plans are being made for the presentation of new and important works, never before heard in Baltimore. J. C. Van Hulsteyn, concertmaster of the orchestra since its inception, recently announced his resignation in order to devote his entire time to his large teaching classes. No successor to Mr. Van Hulsteyn's post has been named as yet.

MUNICIPAL BAND PROGRAMS

Late in June, the Municipal Band of Baltimore will give an All-Herbert Program at Homewood Stadium. Mr. Huber also promises several other important special concerts during the course of the summer season by the municipal department of music's two big bands. G. K.

Wild Goose Educational Camp Festival

Constance Henry Beauer, Mus. Doc., founder-president of the Franz Liszt Academy, at Wawa, Pa., near Philadelphia, presented the Wild Goose Educational Camp Festival on the lawns of the academy on May 18. Songs by the entire group, led by Edna Hyde, The Good Fairy; Spring Song Greetings, by Margaret Burnley, with violin obbligato by James H. Riley; piano and vocal solos and duets; dance by Edna Hyde and Eleanor Linton; musical recitations, a scarf-dance, made up a delightful program. Songs used were by standard composers for children, the Bird Songs by Velma Ness and Dr. Beauer, the latter also was author of the Eurhythmics used, with dances by Ada L. Myer. Moving pictures were taken of the affair. R. W.

Delaware County Choral Society Sings Elijah

PHILADELPHIA.—The Delaware County Choral Society, conducted by Clyde R. Dengler, presented Mendelssohn's Elijah on May 23 in the Auditorium of the Upper Darby Junior High School, before an appreciative audience.

Dr. Arthur C. James, Methodist minister of Drexel Hill, was the narrator, and made the scenes live for the audience. The soloists were Pauline Waters Dengler, soprano; Mary L. Swann, contralto; Harry Danner, tenor; and Clarence Reinert, bass. There was a small orchestra which did passable work in the orchestral parts, and R. Vivian Walton, as accompanist, contributed greatly to the success of the performance.

To Mr. Dengler and the chorus go high honors for the quality of the presentation. The music in itself is so beautiful, that it is a joy to hear, and when given with the good tone, excellent attacks and releases, religious spirit and generally sincere atmosphere, it becomes impressive. The choral numbers which stood out most prominently for the beauty of execution were Thanks be to God, Lift Thine Eyes (sung unaccompanied), and He Watching Over Israel, while the more dramatic ones were given with fervor. Mr. Dengler has trained his chorus well. In a few words at the close, he spoke of their hope to do more of the great oratories in the future, and his belief that there is to be a real renaissance of this form of choral work.

Mr. Reinert, in the part of Elijah, did some fine singing, although his work was somewhat uneven. His voice is of good quality, and he entered into the spirit of the text fully, giving convincing interpretations of the various soli. Mrs. Dengler has a fresh and youthful voice, crystal clear and smooth in quality. Her diction was excellent. Miss Swann and Mr. Danner also contributed enjoyable singing, although Miss Swann's voice seemed light for the part, while Mr. Danner's voice was a bit harsh, although true to pitch.

The audience was enthusiastic, and recalled Mr. Dangler, the narrator and the soloists many times. M. M. C.

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Schipa Recital Delights Chicago Music Lovers

Spring Season in Middle Western Metropolis Includes Wide Array of Offerings—Edward Collins Impresses in Piano List—School Festival and Choral Programs Are Features

CHICAGO.—Tito Schipa stopped long enough in Chicago on his way to California to give a song recital under the local management of Harry Zelzer in the Civic Opera House on May 24. The program comprised operatic arias, German Lieder and Italian and Spanish songs. Each was sung exquisitely and awoke the enthusiasm of the audience which, throughout the course of the program, clamored for encores which were graciously added. The first group consisted of Cesti's Il Lamento, Donaudy's Spirate Pur, Spirate, Schubert's Du bist die Ruh and Paolino's aria from Cimarosa's The Secret Marriage. In glorious vocal estate, Schipa delighted by the beauty of his song and surprised his most sanguine admirers with his fine delivery of the Schubert Lied. The next group, given to operatic arias, was probably the most popular of the afternoon's presentations, for we have not heard the Ossian song from Massenet's Werther, the Serenade from the Barber of Seville nor the Dream from Manon voiced more eloquently. In his last group the tenor programmed his own song, I Shall Return, which made us all feel happy. The wait will not be long, since he has been secured for the Chicago City Opera's next season beginning in October.

Julian Huarte, the assisting artist, disclosed pianistic ability of highest order in his performance of Albeniz's Granada and his own Moonlight in Granada besides supplying artistic accompaniments for the singer.

EDWARD COLLINS' ANNUAL RECITAL

The American pianist-composer, Edward Collins, gave a recital at the Studebaker Theatre on May 24, which may be written in golden letters in the annals of musical events of the 1935-36 season which has brought to the attention of our public musical attractions of the highest import. Having prepared a program comprising the Beethoven sonata in D, Chopin's F sharp major nocturne, the Brahms B minor capriccio, Ravel's Rigaudon and Hindemith's Dance, Collins featured two numbers from his new suite The Melting Pot, a work typifying the process of Americanization. Like good wine, Collins improves with age. Not that his manifold pianistic qualities have not won him recognition everywhere in the past, but delicacy of tone and poetic insight are much more evident today and by that fact his playing impressed even more favorably. His masterly performance of the Beethoven sonata had a sane interpretation, clarity of tone and authoritative phrasing. Virility in dynamic passages was well contrasted with pianissimo effects with amazing results.

We could comment favorably, too, on his playing of Chopin, Brahms and Hindemith, were it not that having lauded his expertness as a performer, we now prefer to express our admiration for his facile muse. Though conversant with his variations on an Irish song, we found new beauties in this melodic contribution to the piano literature. His Characteristic Waltzes have also been heard on previous occasions, but never to such advantage, and having heard the Tango and Cowboy's Breakdown from his new suite, we hope that in the not too far distant future we will hear the complete Melting Pot Suite, for the two excerpts are gems of whimsical fancy and tuneful American life. The assemblage, one of the largest of the season, evinced its pleasure throughout the course of the recital with such exuberance as to leave no doubt in the recitalist's mind as to their reaction.

OTHER CONCERTS

José Alvarez and Mira Soriano gave a program of Spanish dances at the Civic Theatre on May 23, with Sonya Illianova, pianist, as the assisting artist.

The Illinois Symphony Orchestra (Max Bendix conductor) began a series of concerts at the Loyola Community Theatre on May 24. The soloist, Elsa Hottinger, operatic contralto, sang the aria Divinities du Styx from Gluck's Alceste, Hills of Home by Fox and the Habanera from Bizet's Carmen in a manner entirely to her credit and to the enjoyment of the listeners.

The Chicago Welsh Male Choir was heard in its annual spring concert in Orchestra Hall on May 26. Robert Gomer Jones directed his fifty choristers in a program embracing compositions from Bach to Sullivan, including the conductor's own Silent Strings, dedicated to the choir and sung in memory of its late conductor, Dr. Daniel Protheroe. The fifty choristers who comprise this group are uncommonly fine singers.

The Chicago High School Music Festival, an annual spring event, brought a huge gathering to Orchestra Hall on May 27, when the Lane Technical High School Orchestra (Oscar W. Anderson, conductor); the All-High School Girl's Chorus (Bernice Hartle, director); the A Capella Choir (David Nyvall, director); the Boys Chorus (Joseph R. Taylor, director); the Harrison Technical High School Band (Capt. John H. Barabash, conductor) and the massed chorus with brass choir and organ, under Oscar E. Robinson's direction, reflected the fine work being accomplished in the high schools.

The Chicago Singverein, founded twenty-six years ago by the late William Boeppler, gave an all-Brahms concert at Orchestra Hall on May 28, with Anna Louise Kruetgen, dramatic soprano, and Reinhold Schmidt, bass baritone, as soloists. A meager assemblage feted soloists and choristers, but rightfully showed its indifference for the tragic reading of Brahms Tragic Overture by the orchestra led by Walter H. Steindel, who works hard without getting much from his players. They, however, redeemed themselves in the German Requiem, which formed the second part of the program.

SAMUEL SORIN'S DEBUT RECITAL

Whenever Samuel Sorin has appeared in recital under the direction of his able master, Sergei Tarnowsky, he has won a host of new admirers whose praise has been circulated wide within the confines of our city. This propaganda for the young pianist brought an unusually large audience to his debut recital in Kimball Hall on May 27. Samuel Sorin presented a taxing program, including the Bach-Busoni D major organ prelude and fugue; Loeilly's Gigue and Rameau's Elegy (in Godowsky's transcriptions); the Beethoven Waldstein sonata; and a group of shorter compositions by Szymanowski, Chopin, Sgambati, Debussy and Liszt. In all these numbers young Sorin disclosed not only prodigous technic, but interpretative gifts far beyond the average. Well schooled, he has been allowed to retain his own individuality in the matter of interpretation. Not that he injects his own personality into the works of the masters or the moderns, but his views, though sane, are characterized by originality. Though he played brilliantly at this recital and was feted buoyantly by his numerous admirers, we have had occasion to hear him to better advantage, for, probably due to nervousness, the tone that he brought from the piano at times, especially in dynamic passages, had an unaccustomed hardness.

PODOLSKY AND ARENDT STUDENTS HEARD

Margaret Wickersham, pianist, artist pupil of Leo Podolsky; Lois Wallner, and Marion Schroeder Booras, sopranos, artist pupils of Else Harthan Arendt, gave a recital of Spanish, French and Italian compositions in Sherwood Recital Hall on May 25. Practically all the piano numbers played by Miss Wickersham were new to Chicago. The novelties included Danse Gitane and Aniers sur la Route de Seville by Infante; the Music-Box by Turiná, Danse Iberienne by Nin; Serenata by the Italian Davico; the Caprice Italien and Aubade by the French composer Poulenc. Mr. Podolsky must be congratulated for his performance of new and interesting compositions and especially for the manner they were presented by his young and well trained student, who impressed by her sincerity and diligence. Miss Wallner has been taught the art of beautiful singing, but she must still be regarded as a student in the class of Mme. Arendt, while Mrs. Booras is already a professional singer, as reflected in her singing of When the Kye Come Home by Respighi, L'Iba en flammes by Fourdrain and Georges' Hymne au Soleil. Mrs. Booras, who has appeared with many choral organizations and clubs, is now a headliner with the Affiliated Broadcasting Company.

CARA VERSON IN JOINT PROGRAM

At the monthly meeting of the Society of American Musicians, at the Cordon Club, on May 18, Cara Verson, pianist, and Robert Long, tenor, furnished the musical program. Mme. Verson played a group of Italian compositions and one of American numbers, among them being Aaron Copland's piano variations.

RUTH RAY'S RECITALS

Two of the most recent recitals played by Ruth Ray, violinist, were on May 1 at Clinton, Ia., and May 6, at Bismarck, N. D.

REUTER PUPIL WINS CONTEST

Anne Mossgrove, pianist, student of Rudolph Reuter at the American Conservatory, was awarded first place in the piano division of the National High School Band and Orchestra contest held recently in Cleveland, O.

HAITOWITSCH-REUTER JOINT RECITAL

A large audience filled the Drake Hotel Ballroom on May 27 for the recital which Abram Haitowitsch gave with the assistance of Rudolph Reuter. With Mr. Reuter's admirable support, the blind violinist gave a forceful, spirited performance of the Brahms D minor sonata. Reuter's fine artistry and excellent musicianship added materially in making the sonata enjoyable. Haitowitsch's broad tone and facile technic coupled with simplicity and sincerity were evident in the Lalo Symphonie Espagnole and two groups of shorter numbers, in which he was accompanied by Harold Van Horne. The audience was profuse in its appreciation.

ELAINE DE SELLEM AGAIN MADE PROGRAM CHAIRMAN

Elaine De Sellem, Chicago mezzo-soprano, has been re-elected program chairman of the American Opera Society for the third time. During her chairmanship of the past two seasons Miss De Sellem has presented in concert form seven operas by American composers. She has also presented six artists in recitals of American compositions. Among the operatic composers whose works have been performed or who have witnessed performances are Rosseter G. Cole, Henry Purmort Eames, Eleanor Everest Freer, Louis Gruenberg, Richard Hageman, Clarence Loomis, John Laurence Seymour and Virgil Thomson.

ACTIVITIES OF HANS HESS PUPILS

Elizabeth Hill gave a faculty recital for Morningside College, Sioux City, Ia., recently. Miriam Louise Stevens played for the Angola Music Club (Ind.) spring musicale. Mildred Iverson gave her senior recital for the Augustana School of Music, Sioux Falls, S. D. Hans Hess pupils appearing on recent Saturday afternoon programs at Lyon & Healy Hall were Grace Guderyahn and Olice Kimmil.

At the final regular monthly meeting of the Heniot Levy Club, at Kimball Hall, Mr. Levy performed a group of Beethoven sonatas for violin and piano with Herbert Butler. Others appearing on the program were Blenda Sterner, Kathryn Knopp, Mrs. Andiss Bohrer, Gwendolyn Sherrick, Dorothy Buckstein and Beatrice Eppstein.

BLANCHE SLOCUM'S CLASSES AT CHICAGO CONSERVATORY

Blanche Slocum, who teaches vocal classes at the Chicago Conservatory, is a protegee of Mary Garden and a teacher of wide experience. Two of her advanced students gave recitals during the month of May—Aletha Haas Twedt on May 3 and Eleanor Culley on May 10. Miss Twedt's program contained operatic arias, classical and modern numbers, and Miss Culley sang Schubert's Ave Maria, Grieg's Ich liebe dich, the Habanera from Carmen and shorter numbers. Each proved a worthy example of a conscientious and well versed teacher.

RADIE BRITAIN'S MUSIC PROGRAMMED

Radie Britain's Prison was played by a string quartet at the spring musicale of Iota Alpha chapter of Mu Phi Epsilon at the Shoreland Hotel on May 20. A string quartet played her Epic Poem on the program of the Sovereign Male Chorus, at Curtiss Hall, May 24.

SAMETINI DIRECTS AMERICAN CONCERT ORCHESTRA

At the third popular concert given by the American Concert Orchestra at the Great Northern Theatre on May 31, the guest conductor was Leon Sametini, violinist and instructor. The soloists were two violinists, students from Mr. Sametini's class at the Chicago Musical College, who were heard in Bach's concerto in D minor. The purely symphonic numbers—the Cherubini Anacreon overture, Wagner's Siegfried Idyll, the ballet music from Delibes' Sylvia, Dvorak's two Slavonic dances and the overture to Strauss' Die Fledermaus—were performed in a manner deserving the highest praise for orchestra and conductor.

RAVINIA TO REOPEN FOR SYMPHONY CONCERTS

Ravinia Park will reopen its doors July 3, but not with grand opera. The Chicago Symphony Orchestra, with guest conductors, is to give four concerts a week there until the middle of August. Twenty-five thousand dollars, it is said, is to be raised before Ravinia's doors are opened, but as $10,000 has already been guaranteed, the total amount will probably be pledged before the first symphony concert is given. In the meanwhile free band and orchestra concerts will be given at Grant Park throughout the summer months. Thus the people of Chicago and its North Shore suburbs are to hear music in rich measure this summer.

RENÉ DEVRIES.

Brown and Schmitz Beethoven Cycle

The entire list of Beethoven's violin sonatas will be set forth in a series of three joint recitals in Town Hall, New York, October 25, November 1 and November 8, by Eddy Brown, violinist, and E. Robert Schmitz, pianist. This portion of Beethoven's writings comprises ten sonatas—A major, E flat, A minor, F major, A major, C minor, A major, C major, A major (Kreutzer), G major.

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RICCARDO DELLERA,
for nineteen years conductor of the Metropolitan Opera, prepared and coached Arthur Carron for his recent appearance in Pagliacci there. Mr. Dellera, at the close of the Metropolitan's spring season, will teach in his New York studios during the summer.

Boston Pop Lists MacDowell Work

Sanroma Soloist in Concerto—Wiener Dancers with Orchestra in Concerts Led by Arthur Fiedler—Schubert Mass Performed by WPA Group—Georges Sinanian in Recital

BOSTON.—A concert largely in honor of Edward MacDowell was given by the Boston Pops Orchestra, under Arthur Fiedler, on May 24. It is rather perplexing to understand why MacDowell's best music is neglected in his own country. Possibly it has been too much the fashion to decry him in modernist circles. But surely no other country would pass over music which has as much beauty and intrinsic musical worth when it was the creation of a native son? One does not ask that our orchestras turn chauvinist and flood us with inferior music; but a little attention now and then to a composer like MacDowell seems only reasonable. No doubt some of his works are regularly played. A fine composition, the second piano concerto in D minor, has languished for some years in the records of the Boston Symphony Orchestra.

It was all the more fortunate, then, that it received at the hands of Jesus Maria Sanroma a really superb performance. It was said that Mr. Sanroma learned it in a remarkably short time. If anything, this contributed to a performance of greater vitality and sweep, and certainly it was not noticeable on technical grounds. Mr. Fiedler previously conducted the orchestra in three movements from the Indian Suite. The enthusiasm of the audience after the concerto was intense. It was said that Mrs. MacDowell was in the audience.

The concert was of a more serious nature than is usual with the Pops, a policy which applies to the Sunday concerts. It began with an overture in D major of Handel and a chorale and the Organ Fugue in G minor of Bach, as arranged for orchestra by Abert. Finally there was a performance of Haydn's delightful Symphonie Concertante for violin, cello, oboe and bassoon with orchestra. Messrs. Theodorowicz, Langendoen, Speyer and Allard were the admirable soloists.

On May 27, Hans Wiener and his dance group were featured at the Pops in two ballets which had been specially arranged by Mr. Wiener. These were to Ravel's La Valse and Enesco's Roumanian Rhapsody and were greatly enjoyed by the audience. They were repeated at subsequent concerts of the Pops during the week.

The WPA music project gave a concert in Sanders Theatre, Cambridge, of works by Schubert. Ernst Hoffmann conducted the Commonwealth Orchestra in an excellent interpretation of the symphony in C major, and A. Buckingham Simson led the same orchestra (strings only) and a chorus in the Mass in G major. The performance of the latter was uneven and only fairly good at best. The soloists were Mildred Messer, Harold Tripp and Theo. Carreira. This was the second of Schubert's six masses and composed when he was only sixteen. It has some lovely moments particularly in the Benedictus and Agnus Dei.

On the same evening Georges Sinanian, an Armenian violinist and winner of a premier prix at the National Conservatory in Paris, presented a recital with accompaniments played by Zabelle Bayentz Sourian. The Bruch concerto in G minor was the center of his program, which also contained a number of Armenian compositions, some of which in turn were by himself. Mr. Sinanian proved to be a player of considerable competence.

A. W. W.

Amsterdam Society Gives Lohengrin

Staging Difficulties Cleverly Overcome —Mengelberg Commemorates Mahler—Huberman and Isidor Achron Among Favored Recitalists

AMSTERDAM.—Lohengrin had not been heard here in over twenty years and when the Wagner Society announced it as a spring offering, two sold out evenings proved the enthusiasm which still obtains in favor of a great romanticist. And not a single listener was disappointed, it is safe to say. The rich, tuneful music was given its full due through splendid production which was not only of the highest order in point of orchestra and vocal performance, but also above reproach in the matter of stage direction as well.

Although Amsterdam counts nearly a million inhabitants, it has no real opera house, and the limited stage space of the Municipal Theatre had to be measured and calculations made to an extent which would have disturbed many a director, but not Erich Strohm. What he accomplished was miraculous. As for the singers, Tiana Lemnitz (Elsa) and Marta Fuchs (Ortrud) were superb; Marcel Wittrisch (Lohengrin) was more gratifying to see than to hear; Walter Grossmann (Telramund) gave a vivid delineation; and Fritz Krenn lent dignity and vocal splendor to the Herald. The Concertgebouw Orchestra under Erich Kleiber, bound the beauties of the score into a concentrated, glowing whole. Last but not least, the chorus sang with unusual tonal beauty, giving the last touch to a fine presentation.

MAHLER COMMEMORATED

At the Concertgebouw, a Mahler festival (three concerts) commemorated the twenty-fifth anniversary of this master's passing. Mengelberg, conducting with his wonted authority, brought the seldom heard ninth and second symphonies. The popular fourth symphony, with Jo Vincent entrancingly doing the soprano solo, was also given, not to overlook Lieder eines fahrenden Gesellen, movingly sung by Herman Schey.

HUBERMAN AND ACHRON

Bronislaw Huberman filled the large Concertgebouw hall at his recital and enraptured his hearers with the sweep of his art. Jacob Gimpel gave able support at the piano.

Isidor Achron's recital in the small Concertgebouw hall, aroused much admiration for a brilliantly played program.

EVELETH VAN GEUNS.

Victor Prahl Holds Interpretation Classes in Paris

PARIS.—Victor Prahl has again started his series of interpretation classes devoted to the songs of contemporary composers. The last one consisted of the songs of Raoul Laparra, who was present and accompanied the pupils at the piano. Mr. Prahl will remain in his Paris studio until the first of July, when he leaves with a group of pupils for his place on the Riviera, La Tour Sebastian at Cagnes-sur-Mer, near Nice.

I. S.

Nanette Gude Bayne Recites

The Drums of Peace is the name of a musico-social organization which started a movement at the Biltmore Hotel, New York, May 18, encompassing musical and literary efforts in the anti-war cause. A program included the reciting of Woman and War (by an Unknown Soldier) by Nanette Gude Bayne; the singing of the national anthem by Rafaelo Diaz; solos by Rowan Tudor, baritone; the Ruth St. Denis Ballet, and a Boy Scout drum corps.

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METROPOLITAN OPERA

THE BARTERED BRIDE, MAY 25

The fourth performance of Smetana's Bartered Bride attracted a capacity audience on May 25. Directed by Wilfred Pelletier it was an excellent hearing with the same cast as on previous occasions, including Muriel Dickson, Mario Chamlee, Louis D'Angelo, George Rasely, Wilfred Engelman, Lucielle Browning, John Gurney, Anna Kaskas, Norman Cordon, Natalie Bodanskaya and Ludwig Burgstaller. All gave good accounts of themselves vocally and contributed to a rollicking, enjoyable evening.

The American Ballet followed in music from Johann Strauss' The Bat, which was also cordially received by an audience whose appreciation of the evening was shown in no uncertain terms.

AIDA, MAY 27

Another opera was added to the Popular Season on May 27 when Verdi's Aida was presented with Rosa Tentoni in the title role, Bruna Castagna as Amneris, and Sydney Rayner as Radames. Carlo Morelli took the part of Amonasro and Norman Cordon that of the King, with John Gurney, the Ramfis and Maxine Stellman, the Priestess of the evening. Lodovico Oliviero as the Messenger completed the cast, and Gennaro Papi conducted.

Miss Tentoni's portrayal of the dusky beauty was visually much more pleasing than that of some sopranos. Her voice, clear, fresh and delightfully youthful in quality, proved adequate to the technical and emotional demands. Especially in the Patria Mia aria and the final scene in the tomb, Miss Tentoni rose to artistic heights. Mr. Rayner, an experienced singer and one unusually well equipped for the tonal and dramatic requirements of the lyric stage, repeated the success which he made a few nights earlier when he was introduced to the Metropolitan audience as Don Jose. Although he was slightly nervous in the Celeste Aida, he was soon in full possession of his notable faculties and remained so throughout the evening. Miss Castagna's rich-voiced Amneris is a familiar and welcome figure to New York opera-goers, and she scored again in this highly emotional character. Miss Stellman sang tunefully and well in the Temple Scene, and the Messrs. Cordon, Gurney and Morelli rounded out the list of principals in exemplary manner. The house was filled with a demonstrative audience. Another performance of Aida was given the following Saturday afternoon. The only change in the cast was that Joseph Royer replaced Carlo Morelli as Amonasro.

ORFEO AND PAGLIACCI, MAY 29

This double bill opened with Gluck's Orfeo, in its second presentation, and included also the first hearing of Pagliacci in the Metropolitan Popular Season. The Leoncavallo opera had among its features the debut with the company of Arthur Carron, English tenor, one of the recent auditions winner, in the role of Canio. Rosa Tentoni was heard in her first Nedda, the remainder of the cast including Carlo Morelli as Tonio; Lodovico Oliviero, Beppe, and George Cehanovsky, Silvio.

Mr. Carron, who has sung with the Old Vic company in London, disclosed himself as a competent singer, with an ingratiating voice, splendid emotional resources, clear diction and much stage aplomb. His reception by the audience was warm, including several solo curtain calls. Miss Tentoni again showed a well schooled production, fresh and clear tones, knowledge of the tradition and significance of the role, and considerable dramatic flair. She had pronounced applause after the Ballatella, and her acting of the final scene won an ovation for its mounting drama. The remainder of the cast, especially Mr. Morelli, enjoyed the approval of the listeners for well presented versions of their roles. The chorus distinguished itself.

The Orfeo production again utilized a double singing and miming cast. The former included Anna Kaskas as a tonally rich and emotionally moving Orpheus; Jeanne Pengelly as the appealing and dramatic Eurydice, and Maxine Stellman as a clear toned Amor. The dance exponents of these roles were, respectively, Lew Christensen, Daphne Vane and William Dollar, assisted by the American Ballet Ensemble. The controversial blending of the two elements had a better flow and smoothness in the second hearing. The musical production by soloists, chorus and orchestra was again on a high plane, as conducted by the musicianly and experienced Richard Hageman.

LA TRAVIATA, MAY 30

The first and only performance of La Traviata during the popular season at the Metropolitan occurred on Saturday evening. A packed house greeted Edith Mason (Violetta), Armand Tokatyan (Alfredo), Carlo Morelli (Germont), Norman Cordon (Douphol), Charlotte Symons (Flora), Jarna Paull (Annina), Lodovico Oliviero (Gastone), George Cehanovsky (D'Obigny) and Wilfred Engelman (Grenvil).

Miss Mason, singing with clarity of tone, finesse of phrasing and splendid enunciation, offered a characterization of the tragic heroine that was restrained yet entirely sympathetic. She sang her arias with assurance and vocal amplitude, accomplishing the tricky roulades with effortless ease. She was enthusiastically received and not only was favored by many curtain calls, but was applauded zealously following her fine interpretation of her principal arias.

In like manner Mr. Tokatyan received keen approbation for the able performance he offered of Alfredo. In make-up, costuming, acting as well as singing he richly deserved the appreciation showered upon him by the audience.

Carlo Morelli was much too jovial a Germont *pere*. He sang with robust tone—but always to the audience, never to his *vis-a-vis*. His interpretation of this role cannot be classed on the same plane with the characterizations offered Metropolitan audiences by Bonelli, Thomas or Tibbett. Mr. Morelli was in good voice and received an ovation after his Di Provenza aria.

All of the secondary parts were competently filled and the orchestra, directed by Gennaro Papi with taste and discretion, played well. Mark Levant, the concertmeister of the orchestra, gave an exquisite performance of the violin solo which occurs in the musical prologue before Act IV. He was applauded with exceeding warmth for this and was forced by Maestro Papi to bow his acknowledgment.

La Traviata was followed by the delightful American Ballet presentation of The Bat under the capable orchestral leadership of Richard Hageman.

THE BARTERED BRIDE AND THE BAT, JUNE 2

A thronging audience at the Metropolitan Opera House took a reluctant farewell for the season of Smetana's The Bartered Bride. This production, the most outstanding success of the spring opera series, had another sparkling presentation. There were no changes in the excellent cast. The American Ballet again appeared in the sprightly divertissement arranged to music from Johann Strauss' The Bat as a closing number. Pelletier conducted.

MADAM BUTTERFLY, JUNE 3

The only Puccini opera performance during the popular season—that of Madam Butterfly—was given on June 3 for the pleasure of a large audience. Edith Mason appeared as Cio-Cio-San, singing with routined efficiency. She was rewarded with applause after her principal arias and received many curtain calls. Joseph Bentonelli, as Pinkerton, was garbed incorrectly as a U. S. Petty Officer and not as a Lieutenant. Although he sang with excellent tone and fine phrasing, his characterization had elements that were out of key with the Pinkerton indicated by the libretto. One had the feeling that this Pinkerton had never seen a Japanese home until the day of his marriage to Cio-Cio-San, and his original stage "business" gave the idea that, suddenly landing in Japan, he had grabbed the first Japanese girl he saw for a wife. George Cehanovsky was an admirable Sharpless, singing and acting the part with skill.

Helen Olheim was the best Suzuki the Metropolitan has produced for many years. Always in character, extraordinarily graceful in the way she handled her body and singing with emotional warmth and clarity, her impersonation was outstanding. In like manner Norman Cordon, who played the uncle-priest (Bonze) in his brief appearance made an otherwise dull performance vividly alive. Acting with dramatic intensity and singing with full and rich musicianship, Mr. Cordon distinguished himself.

The remainder of the cast was capable and included Jarna Paull, Lodovico Oliviero, Wilfred Engleman and William Fisher. Gennaro Papi conducted a rather pedestrian reading of the tuneful score.

The American Ballet again performed The Bat and was enthusiastically applauded by the audience. Wilfred Pelletier conducted this.

CARMEN, JUNE 4

Carmen was presented for the fourth and last time during the popular season on June 4 before a large assemblage. The cast was the familiar one—Bruna Castagna in the title role; Sydney Rayner, Don Jose; Natalie Bodanskaya as Micaela; Joseph Royer, Escamillo; and the other parts taken by Charlotte Symons, Helen Olheim, George Cehanovsky, Lodovico Oliviero, Louis D'Angelo and Wilfred Engelman. The conductor was Gennaro Papi. This was one of the most effective stagings of the spring list, and the final performance measured up to its predecessors.

AIDA, JUNE 5

The two previous performances of Aida in the Metropolitan Popular Season have been duly discussed in the Musical Courier. The last presentation brought the initial cast. Bruna Castagna's fresh voice and appropriate dramatic action as Amneris was applauded, especially in the Dungeon Scene. Sydney Rayner's flowing tones at the outset (Celeste Aida), brought him spontaneous applause; he was always "in the picture." Those artists particularly excellent in every respect were Norman Cordon, Rosa Tentoni and Charlotte Symons. John Gurney, Carlo Morelli, Lodovico Oliviero completed the cast. The conductor was Gennaro Papi.

TRIPLE BILL, JUNE 6

The popular season terminated with gusto on June 6, the attraction being a triple bill consisting of Cavalleria Rusticana, Pagliacci and the ballet, The Bat. A capacity audience received all the productions with marked enthusiasm. There were two debuts: Anna Leskaya, who has been heard here with the Art of Musical Russia, sang Santuzza effectively, and Ruby Mercer, the Nedda, also revealed a pleasing voice. Both were well received. Sydney Rayner deserves praise for his singing of Turiddu at the last moment, this being his third role in as many days. Anna Kaskas, an excellent Lola, sang with rich, flowing tone and Richard Hageman conducted with his accustomed skill.

Arthur Carron repeated his success as Canio, and Carlo Morelli and George Cehanovsky were the Tonio and Silvio, with Gennaro Papi conducting.

Todhunter School Pupils in Program

Pupils from the Todhunter School gave a program of piano music on May 29 at the New York residence of Edwin Hughes. The musicale was under the sponsorship of Mrs. Franklin D. Roosevelt, who is vice-principal of the school, Marion Dickerman, the principal, and Jewel Bethany Hughes, the director of music. Those performing included Eleanor Dall (granddaughter of Mrs. Roosevelt), Shirley Lyon, Janet Cleveland, Mary Perry Gerstenberg, Betty Sockman (pupil of David Steiner), Alice Louise Gahagan, Ruth Alice Davis, Elsie Taylor (pupil of Floy Rossman), Celestine Goldsmith (pupil of Virginia Payton), Colette Smith (pupil of Mme. Skolle), Audrey Edmonds, Carol Cole, Pat Arno (pupil of Miss Grasselli), Dulcie Ann Steinhardt, Eleanor Strong (pupil of Clair Higgins), Dorothy and Barbara Hirsch (pupils of Louise Clement), Jacqueline and Florence McGee (pupils of Louise Lyon). All of the young pianists, with the exception of those noted, are pupils of Jewel Bethany Hughes.

The young performers showed commendable development in technique, touch and rhythm, as well as musical discernment. The numbers performed included compositions of Mozart, Bach, Haydn, Beethoven, Clementi, Schumann, Brahms, Chopin, MacDowell, Grieg and Albeniz. Eleanor Strong played a Spring Song of her own composition.

Mrs. Hughes announced that two of the members of her class, Eleanor Dall and Ruth Alice Davis, had won silver cups, awarded for the excellence of their musical work during the entire school year. Ruth Alice Davis concluded the program brilliantly with the Albeniz Tango and Grieg Butterfly. Mrs. Roosevelt was so much interested in the performance of the pupils that she remained during the entire program.

G. N.

Washington, D. C., Orchestra Cancels Summer Series

C. C. Cappel, manager of the National Symphony Orchestra of Washington, D. C., announces the cancellation of the orchestra's "Sunset Symphonies" in Washington for this summer. The reason is the failure of the orchestra association to agree on terms with the Musicians' Protective Union, Local 161. Walter Bruce Howe, secretary of the orchestra's board of directors, in a letter to John E. Birdsell, secretary of Local 161, regrets the inability of the two organizations to reach an agreement. Mr. Howe expresses the board's hope that the lack of harmony between the union and the orchestra association will not affect next winter's concerts.

New Wragg Song Sung in Central Park

A new song by Russel Wragg, The Coming of the Trees (words by Guiterman), was featured at the annual Tree-Planting of the National Red Cross in Central Park. This is a memorial service in honor of the war nurses of the Overseas League who have passed on. The soloist was William Aubin, American radio and concert baritone.

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Minnesota Federated Music Clubs In Stirring Duluth Convention

Plans for Introduction of Opera, Aid to State Composers and Church Music Among Objectives Outlined—Native Work Performed in Final Concert of Civic Orchestra

DULUTH, MINN.—Musically, the big event of May in Duluth was the convention of the Minnesota Federation of Music Clubs held here May 21 and 22, with sessions in Hotel Duluth. Mrs. John A. Jardine, Fargo, N. D., president of the National Federation of Music Clubs, was an honor guest at the convention. Addressing the convention dinner, Mrs. Jardine urged the establishment of a national department of fine arts, with a secretary of arts in the President's cabinet. She said that since 1907 the national federation has given $40,000 to forty-three American composers in prizes for compositions and commissions for new works.

Miss Carlotta Simonds, Duluth, who was re-elected president of the federation, listed as objectives for 1936-37 the introduction of opera in Minnesota towns, the enlargement of the state composers' program and the improvement of church music.

Dr. John J. Becker, composer and supervisor of the state WPA music project, announced that a composers' clinic would be established on the campus of the University of Minnesota this summer to enable native composers to get tests of their works. Paul Lemay, conductor of the Duluth Civic Symphony Orchestra, joined with Dr. Becker in urging wider opportunities for native composers.

Officers chosen in addition to Mrs. Simonds were Mrs. W. R. Raudenbush, St. Paul, first vice president; Mrs. Chester Danielson, Fergus Falls, second vice president; Mrs. J. F. Auel, Minneapolis, third vice president; Mrs. Paul Weld, Hibbing, recording secretary; Miss Ione Fenstead, Duluth, corresponding secretary; Mrs. George Ingersoll, Duluth, treasurer; Mrs. R. L. Colbert, Breckenridge, historian, and Mrs. Harriet Smith Fuller, Glencoe, librarian.

Taking part in the composers' conference were Clara Stocker, Earl Larson, Margrethe Hokanson and Ruth Taylor Magney, Duluth, and Mrs. Grace L. Bremer, St. Paul.

FINAL CIVIC ORCHESTRA CONCERT

On May 22 the club members attended the final concert of the Duluth Civic Symphony Orchestra, the sixth for this, its third season. This was a request program, with numbers which received the highest number of votes on ballots distributed at the April 24 concert.

Cesar Franck's symphony was the winner in the voting, and was beautifully played as the principal work on the program. The Introduction to Act III of Lohengrin (Wagner) opened the concert in a stirring manner. Liszt's Second Hungarian Rhapsody, never played by the orchestra before, was enthusiastically received as was the venerable Beautiful Blue Danube Waltz of Johann Strauss.

Chosen from among a number of compositions by Minnesotans was Nordic Reverie by Margrethe Hokanson of Duluth, directed by the composer. It is a tone poem with interesting experiments in orchestration and a gradual development of an unusual theme. Its reception was hearty. Wagner's overture to Tannhäuser completed the program, a memorable finish to a fine season for the orchestra which is now entering its third year.

PLANS FOR NEXT SEASON

With the guaranty fund drive still a little short of completion there is some uncertainty about next year's series of concerts, but the directors are planning a series of six evening concerts, and another of three popular afternoon concerts. In addition, an effort will be made to get more out of town engagements, with the hope of repeating the success won in Superior, Wisconsin, this spring.

For soloists, the tentative list includes Jascha Heifetz, violinist; Helen Jepson, soprano; and Percy Grainger, pianist and composer. Paul Lemay, conductor of the orchestra throughout its development, will be able to devote all his time to the Duluth Civic Symphony Orchestra this year, it is hoped. During this and earlier seasons he has divided his time between Duluth and Minneapolis, where he was assistant conductor with the Minneapolis Symphony Orchestra.

C. B. C.

Works by Ethel Glenn Hier Given Hearings

Three songs with flute, viola, cello and harp by Ethel Glenn Hier were featured on a program given at the New York studio of M. Wood Hill, May 21. The songs are titled Approach, Swans and Gulls. On May 20, compositions of Miss Hier held a prominent place on the Composers' Forum-Laboratory concert at Federal Music Project Headquarters, New York. These were theme and variations for two pianos, played by Richard Singer and Andre Skalski, pianists; Carolina Christmas for string quartet, performed by the Modern Art Quartet; and four songs, including the three already mentioned, and another called Doe. The artists for this group were Margaret McCulloch, contralto; Gerald McGarrahan, flute; John Howell, viola; Sandor Szatmary, cello; and Nina Martini, harp.

Dr. John Warren Erb Active as Conductor

Dr. John Warren Erb has recently brought his New York City and Easton (Pa.) musical groups to the close of an active season, conducting concerts at the New York University Auditorium and at the Easton High School. The first was a symphonic program presented by the Orchestral Society of the New York University School of Education on May 15; the second, a concert performance of Flotow's Martha given by the Easton Musical Arts Chorus on May 12.

The Orchestral Society has also played under Dr. Erb's direction this season for the benefit of the Student Loan Fund of New York University, and at a testimonial dinner for Dr. Hollis Dann at the Hotel Pennsylvania, New York, during the National Music Supervisors' Conference. Over 1,200 guests attended this dinner of which Dr. Erb was chairman.

February 26, Dr. Erb directed his combined Glee Club and Choir of Lafayette College in its annual concert at the Town Hall, New York. Several first performances and manuscript numbers testified to the originality of this student group. The Lafayette club has also sung this spring at the Hotel Dennis, Atlantic City; the Easttown High School, Berwyn, Pa.; and in its home concert at Lafayette College. This year Dr. Erb organized a chorus from the faculty of the college, which presented on April 27 the Gilbert and Sullivan operetta, Trial by Jury. The New York State Federation of Music Clubs recently elected Dr. Erb chairman of education for the coming year.

Edgar Milton Cooke Teaching at School for Vocal Scholarships

Edgar Milton Cooke, director of the vocal department of the School for Vocal Scholarships, Haverford, Pa., has a wide experience as singer and teacher. His career began in the United States with church, oratorio and concert singing, then branched into the field of opera where he sang many years as leading tenor in Dresden, Leipsic, Munich, Cologne, Aachen and other cities in Germany.

For many summers he taught singing in Berlin, but the founding of the School for Vocal Scholarships and the summer classes it sponsors now demands his entire time.

Others on the faculty of the School for Vocal Scholarships include H. Maurice Jacquet, composer and coach; Victor Andoga, stage manager. The summer season begins on July 6 and continues through August 31. Among the singers who have studied with Mr. Cooke are Gotthold Ditter, baritone of Berlin and Bayreuth, and Weener Kius, another eminent German baritone.

Lilias Mackinnon to Broadcast

Lilias Mackinnon is presenting four lectures on Musical Memory at Trinity College, London, beginning May 20. Her current engagements also include an Empire Broadcast from London on June 15, when she is to be heard in a short program of piano works by Scriabin and Prokofieff.

(Photo by Apeda.)

RICHARD McCLANAHAN

Richard McClanahan to Hold New York Summer Course

Richard McClanahan, teacher of piano, is director of the Riverdale School of Music, Riverdale-on-Hudson, N. Y.; on the music faculty of Vassar College, has a studio in New York, and is a representative of Tobias Matthay, English piano teacher whose name and work have been made known in this country by such players as Myra Hess, Ethel Bartlett and Rae Robertson, Bruce Simonds and Evelyn Swarthout, as well as by the activities of American Matthay Association. Mr. McClanahan was one of the founders of the Matthay organization and was for four years its president. Among other things, this association has established an award of $1,000 for which it holds auditions every year or so. The winner, known as the "London Scholar" of the association, is sent to London to study for a year under Mr. Matthay. Recent recipients of this stipend have been Ray Lev, Tessa Bloom, and the latest chosen on May 16 in Steinway Hall—Paul Bellinger of Manchester, N. H.

When the writer called on Mr. McClanahan in his studio, he was putting the finishing touches to an announcement of his summer course to be held in his studio in the Steinway Building from July 7 to August 7.

"Music has suffered much from the 'sin of abstraction,'" said Mr. McClanahan, "of taking it apart for purposes of analysis or ease of discussion and then failing to put it together again. As a result, theory is considered one thing, technic another, and musical interpretation still another.

"As you know, music students usually have an aversion to musical theory, and think of it as absolutely unmusical. Technic is considered mechanical. But the facts of theory were always thought of in terms of sound and tone relationships, and enough inflection of the sounds always included to make them significant to the ear, the merely logical would become psychological; the merely mechanical, human and expressive.

"It will be the aim of my course to unite these elements, to associate and correlate at every step. It seems to me it is not only the privilege but the special duty of applied music teachers to pull these things together. But as I go about examining students, as I have done a good deal this year (Mr. McClanahan has served as judge for many contests), I find that teachers seem to concern themselves only with notes and fingering—not with what the notes stand for in tone or may mean in human values. This is certainly the teachers' fault and it is especially rare to find young teachers who know what it is all about. I often have to look for a young man to fill a musical position in our school in Riverdale, but always have difficulty in finding one who has a good tone, plays musically and has any idea how to impart these things to others.

"To give you the philosophy of my work in a few words, technic is thought of mainly as tone production. With emphasis upon good tone production and connection, the facts of theory are externalized in tone, musical relationships always emphasized through careful tone inflection. Approached thus, technic becomes an aid to clear and musical thinking, and the piano is used to make not only definite, but musically significant, such simple discriminations as the difference between high and low, loud and soft, long and short, consonant and dissonant, to mention but a few of the most elementary. A little further on, the feeling of resolution, of cadence, of phrase and balance, and of key and modulation become genuine mental experiences. Gradually the music language takes shape, constantly checked up and verified by the tonal inflections on the instrument. Working thus, a student eventually gains a thorough grasp of both the form and content of music, and theory, technic, and interpretation are completely rolled into one and cannot be thought apart.

"These lecture demonstrations will be illustrated at the piano and a teaching repertoire chosen with special regard to the cultivation of good arm condition, freedom, balance, and so on, will be presented. Also technical advice will be given on what is ordinarily called technic—i. e., such fundamental musical material as scales, arpeggios.

"The ideas, procedures, and materials presented in this course have been successfully applied at the Riverdale School of Music, where over a hundred students of all ages study music under my direction, and one of the comments always made regarding the playing of our pupils is to the effect that it is musical and expressive. So I am sure these devices work."

Mr. McClanahan has given this work or parts of it before such organizations as the Oxford Piano Teachers Association, Carl Fischer, Inc., the Associated Piano Teachers League, the Miami Conservatory at Miami, Fla., the Virginia Music Teachers State Association, the Pianists' Club of Oklahoma City, and the State College for Women at Chickasha, Okla.

D. B.

Alexander Bloch Forms Quartet

Alexander Bloch, who will hold a summer school at Hillsdale, N. Y., during July and August, is active during the winter in Sarasota, Fla., where he is head of the music department of the Ringling School of Art. Blanche Bloch is head of the music department of the Out-of-Door School, Sarasota, and also teaches piano at the Ringling School. Mr. and Mrs. Bloch have been heard during the last two seasons in solo, sonatas and chamber music concerts. Mr. Bloch has also formed a quartet, the cellist being Leonard Krupink of the faculty of the Rollins Conservatory of Music, Rollins College, Winter Park, Fla.

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Hollywood Bowl Scene of Concert by Ponselle, Piastro and Orchestra

General Motors Program Led by Rapee Yields Outstanding Success for Metropolitan Soprano—Schönberg's Second Quartet has Hearing—Other Recitals Attract—Pasadena Festival Closes

Los Angeles.—The first event to be given in the Hollywood Bowl this year was the Sunset Symphony Concert presented by the General Motors Company on May 24, with Rosa Ponselle, soprano, and Mishel Piastro, violinist, as soloists, while Erno Rapee conducted the Los Angeles Philharmonic Orchestra.

Miss Ponselle sang magnificently, her rich, warm tones filling the Bowl with clarity and tonal beauty. She began with a dramatic interpretation of Bel raggio, from Semiramide, continuing emotionally with Addio del passato, from La Traviata, and Voi lo sapete from Cavalleria Rusticana. Some of her phrasing was individual, done with intelligence and assurance.

A Neapolitan song by Tosti, Marechiare, was coupled with the old American ballad, Carry Me Back to Old Virginny. In her last group she made much of the popular Habanera from Carmen, and gave O Sole Mio with Rapee at the piano and a Neapolitan encore to her own accompaniment, proving herself a capable pianist.

Mishel Piastro's only solo offering was the Saint-Saëns Introduction and Rondo Capriccioso, which he gave with beautiful tone quality and virtuoso technique.

Erno Rapee provided his soloists with excellent orchestral backgrounds. The prelude to Act III of Lohengrin had charm, and the Waltz from Tschaikowsky's fifth symphony held finesse. Precision marked Debussy's Fetes, but his best work was in Enesco's first Roumanian Rhapsody, with its lilting Gypsy dance rhythms.

The program closed with a specially written symphonic fantasy entitled California. Maurice Baron and Dezso d'Antalffy collaborated on its production.

Alfred P. Sloan, Jr., president of General Motors, contributed a brief talk regarding the occasion, which was the culmination of a three-day celebration of the installation of a new Los Angeles motor assembly plant. The announcements were provided by Milton Cross.

Civic Opera Stages Desert Song

An attractive production of The Desert Song in the Philharmonic Auditorium began the concluding week of the Civic Light Opera series, on May 25. The dynamic personality of George Houston made him an emphatic hit as the mysterious Riff leader. Francia White made the most of her role as the charming Margot. The staging by Alonzo Price had the hallmark of good production.

Schönberg Work Presented

A performance of the Schönberg second string quartet (op. 10), which requires the assistance of a soprano, is always an event of special interest, and the Abas String Quartet gave it an excellent interpretation in Bowne Hall at the University of Southern California on May 27. Built on strong lines, with a tremendous surge of power and vitality, the quartet grows upon the auditor with each hearing. The concept is romantic, filled with a poignancy of utterance and a quality of heartfelt sadness, yet inexpressibly consoling.

Schönberg himself was present, and was given a prolonged ovation. The work bears the mark of spontaneity, and in the course of conversation during the intermission, the composer declared that he had written the last movement in a single day, and the febrile *scherzo* in less than two days.

Messrs. Nathan Abas, Hubert Sorenson, Abraham Weiss and Karl Rossner are proving themselves exceptionally fine Schönberg exponents, and shine proficiently in this remarkably difficult music. Margaret Coleman deserves credit for her brave attempt at the soprano part, though she was not always on pitch. The concert began with the Beethoven (op. 74) and concluded with the romantic Smetana quartet in E minor.

Belarsky Sings

Sidor Belarsky was in excellent voice for his appearance in the Wilshire-Ebell Theatre on May 27, and was recalled for numerous encores. His lovely pianissimo, resonant forte and clean cut enunciation were supported by interpretive ability of a high order. His first group was operatice, his second confined to interpretive songs, which he gave in an individual and entertaining manner. A devotional Hebrew I Believe was of outstanding character, as were Moussorgsky and Mironoff songs with a background of chorus.

On the same program, a young soprano, Betty Anne McRoy, displayed a lovely lyric voice with round tone and clear enunciation, showing linguistic ability in Catalani and Mozart arias, with LaForge's Ecstasy as a showy encore. Wright Whitlock's Concert Chorus showed good balance and dynamic control in an *a capella* group. George Cast contributed Bloch and Wieniawski numbers with violinistic ability. Theodore Saidenberg provided admirable accompaniments.,

Sonata Recital

A sonata recital by John Pennington, violinist, and Raymond McFeeters, pianist, was given in the Pasadena music room of Mrs. H. A. Everett on May 27. The Delius second sonata was the outstanding number, although the artists contributed equally splendid work in interesting sonatas by Dohnanyi and Pizzetti, and the Brahms (op. 108).

Pasadena Festival Concluded

The Pasadena Music Festival continued on May 20, with the Junior College Symphony Orchestra in an ambitious program conducted by Milton C. Mohs, with Catherine McBurney as piano soloist in the Beethoven third concerto. The Abas String Quartet provided Beethoven, Malipiero and Smetana works on May 21. Fidelio was repeated on May 22, and the Civic Orchestra, under Reginald Bland, gave the Dvorak fifth symphony and Smetana's Vltava with an unusual solo offering in the shape of a concerto by Stamitz (1746-1801) for viola d'amore, with Alix Young Maruchess as soloist. The concluding event was the Orchestra of the California Institute of Technology, conducted by William Bergren, in an all-Beethoven program on May 24. The idea of a Pasadena Music Festival is a good one, but the pointed neglect of American works on this first occasion speaks unfavorably for the sponsors.

Other Musical Events

A program by Martha Vaughn, soprano, was given in the Lido Apartments on May 28. The highlight was a group of Grace Bush's songs, When to Her Lute Corinna Sings, The Miracle, and Spring Gladness, with the composer at the piano. Miss Vaughn showed experienced art in a group of German Lieder.

A promising pianist, Clare Bruns, appeared in recital at the studio of Ida Selby on May 29. She was at her best in a group of moderns, deFalla, Debussy and Albeniz. With the assistance of Mary Butler, she gave the Chasins arrangement of The Blue Danube in conclusion.

The Euterpe Opera Reading Club offered Cadman's Witch of Salem on May 25. Wynne Davis displayed a lovely lyric soprano and gave an excellent account of the roles of Elizabeth, Clarissa and Sheila. A young tenor, Ernest Newton, showed an excellent voice as Arnold Talbot. Nell Ballard Cooper, contralto, and Allan Watson, bass-baritone, competently completed the cast. Roland Paul disclosed histrionic ability in his elucidation of the opera's content and meaning, and Mrs. M. Hennion-Robinson provided excellent accompaniments.

The Hollywood Opera Reading Club gave Lilac Time, with an analysis by Leon Rains, on June 1. Blythe Taylor Burns sang eloquently, and Russell Horton did the tenor role with musicianly ability and fine voice. Beulah Seemans, Mable Schiewe, Richard Davis, Thomas Clark and Tudor Williams completed the cast with individual competence. Florence Joy Rains supplied the piano accompaniments.

R. D. S.

Paul Musikonsky Returns from Foreign Tour

Paul Musikonsky, fourteen-year-old American violinist, returned to this country on May 26 by the SS. Berengaria after a tour through Europe and Palestine. He played concerts in London, Budapest, Warsaw, Tel-Aviv, Jerusalem and Haifa. Accompanying him on this six months' tour were his mother and his teacher, Joseph Osborne.

HORATIO CONNELL,
baritone, has concluded an active season as a member of the vocal faculty of the Juilliard Graduate School, New York, and of teaching in his New York and Philadelphia studios. Mr. Connell returns to Chautauqua, N. Y., this summer for his twenty-first year as director of the vocal department there. The Juilliard School of Music is offering a scholarship for study with Mr. Connell, for which auditions are to be held on July 4 at his studio in Chautauqua. Mr. Connell is scheduled for a broadcast with the Chautauqua Symphony Orchestra on August 9. (Photo by Albert Petersen.)

Rambling Around

Charles Wakefield Cadman appears as piano soloist in his Dark Dancers of the Mardi Gras on July 9 with the Los Angeles Philharmonic Orchestra (Richard Lert, conductor) at the first concert of Hollywood Bowl series. The same night Albertina Rasch stages a ballet. Mr. Cadman will spend his summer vacation at General Grant National Park in California where he expects to take a few composition pupils and at the same time write a quintet for piano and strings in addition a high school operetta. Mr. Cadman spent May 18, 19 and 20 at San Francisco and the Bay district giving four concerts at the Berkeley City Club, with the Contra Costa Country Choral Society, at the Oakland First M. E. Church under the direction of Grace Towner, and with the Kiwanis Male Chorus at the Hotel Fairmont, San Francisco, under the direction of Mil Holland.

* * *

Ish-ti-opi, Indian baritone of Hollywood, appeared in a recital program May 11 before the University Women at the Women's Club House, Whittier, Cal., making his fourth appearance there during the past year.

* * *

Wynne Davis, soprano of Los Angeles, came here from Cleveland, Ohio, six years ago. During this time she has sung important engagements. She appeared with the University Lyceum Bureau in light opera for two seasons and when NBC started broadcasting facilities on the Pacific Coast, she sang in two performances of Carmen at the opening. Miss Davis won the $1,000 prize in 1935 for the best girl singer in the competition of the Festival of Allied Arts and shortly afterwards appeared as guest singer on Jack Benny's radio program. Last September Miss Davis appeared in La Boheme under the direction of Leon Rains at the Hollywood Opera Reading Club, and on May 26 she took the soprano role in Cadman's Witch of Salem with the Euterpe Opera Reading Club under the direction of Roland Paul. She sang the lyric soprano role in two performances of Beethoven's Fidelio last month at the Pasadena May Music Festival under the conductorship of Richard Lert.

Ann Triplett, soprano and artist of Harold Hurlbut of Hollywood, sang Puccini's Un Bel Di from Madam Butterfly in a concert May 27 at Great Hall, Holmby College in Los Angeles, under the direction of Helen A. Triplett. The Brahms Singers of Pasadena and the Westlake Glee Club of the Westlake School also appeared on this program.

* * *

The Los Angeles Civic Chorus (J. Arthur Lewis, director) has been proclaimed the official chorus of the City of Los Angeles by Mayor Frank M. Shaw. A summer concert will be given as well as broadcasts. Applications for membership in the civic chorus are being received by Lillian Jarman at the Echo Park Playground where rehearsals are held Monday nights.

* * *

Martha Vaughn, lyric soprano of Hollywood, is a native of Chicago and at the age of fifteen went to New York and was engaged as *prima donna* of the Greenwich Village Follies. For a number of years, she was the *prima donna* in many Shubert operas. Miss Vaughn, a pupil of Edith Gandenzi of New York, is preparing for moving pictures and concert engagements.

* * *

Andres de Segurola, operatic coach and vocal teacher of Hollywood, was responsible for the engagement of Rosa Tentoni, soprano, in Aida; and Emily Hardy, coloratura soprano, in Traviata, at the Hollywood Bowl operas in 1935.

* * *

Rosa Ponselle was guest of honor at a musicale on June 3 at the home of Mr. and Mrs. Carl D. Kinsey in Hollywood. Forty leading musicians of Los Angeles and Hollywood were present. Those taking part in the program included Jean Dickenson, coloratura soprano on the Hollywood Hotel program and protege of Lily Pons; Verna Osborne, soprano of New York with NBC and Columbia studios; Wynne Davis, soprano of Los Angeles; Ish-ti-opi, Indian baritone; Martha Vaughn, soprano; Igor Gorin, baritone, of the MGM studios; Mary Courtland, soprano of New York with NBC and Columbia studios.

* * *

The Mills College Orchestra, under the direction of William Liberman and assisted by the college choir, gave a concert May 27 in the Hall for Chamber Music on the college campus. Virginia Clotfelter, pianist, was the soloist and played Mozart's concerto for piano and orchestra in D minor. Orchestral numbers were the first movement of Schubert's B minor symphony and Wolf-Ferrari's overture to The Secret of Suzanne. The college choir under the direction of Luther Brusie Marchant sang excerpts from Bach choral works. The closing recital by pupils of the music training school was given on May 22.

* * *

Michael Bartlett, tenor, has been signed by Republic Pictures to play opposite Marion Talley in her new picture entitled Follow Your Heart.

* * *

Marguerite Lamar, vocal teacher, announces that her artist-pupil, Jeanne Wall, was the soloist at a musicale given on May 25 at the home of Mrs. Harriet Mullen in Los Angeles. Miss Wall sang three songs by Richard Drake Saunders, Los Angeles critic of Musical Courier, and gave the first performance in Los Angeles of Dreamland, a lullaby by the late Theodore Stearns.

* * *

Homer Grunn, piano teacher and composer of Los Angeles, had seventeen of his compositions played on the same program by pupils of Evelyn Paddock Smith of Santa Monica, Cal. Mr. Grunn gave an informal talk on how a composer writes music and then he played his Hopi Eagle Dance and Zuni Rain Dance.

* * *

Stanley Morner, tenor protege of Mary Garden, under contract to Metro-Goldwyn-Mayer studios, who appeared in an important singing role in The Great Ziegfeld, will appear in Ada Beats the Drum, a stage play which John Emerson will produce at the MGM studios.

* * *

Homer Simmens, pianist of California, appeared in a lecture-recital on May 24 at the home of Mr. and Mrs. Homer Grunn in Los Angeles. Mr. Simmens recently appeared with the Denver Symphony Orchestra. He is an artist pupil of Ignace Paderewski.

* * *

Harold Hurlbut, Hollywood singing teacher, gave a musicale at his studio-home on May 24. Appearing on the program were Dorothy Studebaker, Neyneen Farrell, Eleanor Lundelius, Martha Burnett, Helen James, Ann Beverly, Rod Wilkes, Norman Rado, Clarence Porter, Delos Porter with Marjorie Donker and Neyneen Farrell as the accompanists.

* * *

Marguerite Bitter, pianist of Los Angeles, was awarded a fellowship in the Juilliard Graduate School in 1926. Afterwards she studied with Alberto Jonas in New York and then came to California for summer study under Sigmund Stojowski with whom she won a scholarship. During the past seven years, Miss Bitter has been an artist student of Ann Backus in Los Angeles. In addition to a joint Los Angeles recital with Mary Teitsworth the duo have been heard recently with the Community Artists Association of Palos Verdes; at Bakersfield, San Pedro and Ventura, Cal. During the season of 1934 and 1935, Miss Bitter appeared in joint recitals in many Canadian towns and western states under the direction of Frederick Shipman. She was a recent soloist at the Women's University Club of Glendale, Cal.

* * *

Paul Clarke Stauffer, pianist and teacher of San Diego, sponsored a concert May 17 by two of his artist students, Elizabeth Cronan and Katherine Mason, at the House of Hospitality at the California Pacific International Exposition. Assisting were Margot Logan, violinist, from the studio of Russell Keeney and Donald Coker, tenor, from the studio of Louis Bangert. Other concerts given by the Stauffer studio were May 13 with Ruth Lindberg and Ilene Noah, pianists, assisted by Owen Fuller, tenor for the Loleta L. Rowan studio; and May 5 (Mexican Day) by Senorita Julieta Alliegro and Senor Ignacio Moreno, pianists, assisted by Violet Hamilton, soprano for the Marguerite Berkelew Nobles studio. Mr. Stauffer was recently appointed president of South Pacific Division by the national board of Federation of Music Clubs. He also served as a judge in the Los Angeles Piano Playing Tournament from May 30 to June 3.

* * *

Maurice Zam, pianist and teacher of Hollywood, played the Dances of King David (Castelnuova-Tedesco) on his regular weekly broadcast May 22 over station KECA of Los Angeles. Edward Earle, five and one-half years of age, a pupil of Mr. Zam, won the elementary division prize in the Allied Arts contests during May. This boy also received honorable mention among adults in the students' artist division. Mr. Zam is now being booked for a recital tour by Robert L. Hollinshead of Hollywood.

* * *

Eunice Boyd, violin and piano teacher of Hollywood, presented her students on June 8 in the concert hall of the Hollywood Woman's Club.

C. D. K.

Guest Conductors Regale Stockholm

Fritz Busch Feted—Coates Leads Own Opus—Weingartner Directs at Opera

STOCKHOLM.—Two gala evenings in our local musical life require special mention. The Helsingfors State Orchestra conducted by Georg Schneevoigt, gave a concert in the *Konserthuset*, the program entirely devoted to Sibelius. Among other productions of the Finnish master we heard two fragments from the Lemminkäinen Suite.

The second evening was the visit of Edwin Fischer's Chamber Orchestra from Berlin. The playing of this organization seems perfection. The readings of a Brandenburg Concerto by Bach and other classical works were revelations to many in the audience.

The *Konsertföreningen* (or Philharmonic Society) has recently been conducted with success by Vaclav Talich, H. W. Steinberg, Fritz Busch, and Albert Coates, that English leader giving us the *scherzo* from his Pickwick opus. The soloist with the Philharmonic was Fritz Busch, who played the Beethoven violin concerto in soaring style, and who with Gösta Andreasson, Swedish violinist, appeared also in the Double Concerto by Bach.

RECITALISTS PLEASE

Stockholm, judicious in giving approval to recitalists, meted praise to Annie Fischer, young Hungarian pianist, a joint recital by Nikolaj Graudan, cellist, and Hansi Freudberg, pianist, and an interesting program by Hermann Hoppe, Dutch pianist.

Felix Weingartner, conducting Mozart operas and Meistersinger at the Royal Opera, had our music lovers at his feet.

HERMANN GLIMSTEDT.

Budapest Has Musical Plenty

Szigeti Popular in Native Land—Maria Basilides Does Memorable Cycle—Bartok and Dohnanyi Double—Foreign Guest Conductors Find Favor

BUDAPEST.—The abundance of concerts recently showered upon this town makes the selection of items for an article rather a difficult problem. It would not be a mistake, however, to lead off with Joseph Szigeti, Hungary's beloved violinist, who gave three recitals here this season, leaving the entire concert-going public wishing he had offered at least three more. Budapest admires his elevated art and nobly human outlook.

Szigeti's first concert was a sonata evening with Bela Bartok, who is not only a celebrated master of modern composition but a pianist of classical perfection as well. These two players, working together as only such artists can, carried their listeners to real heights of musical enjoyment. Szigeti's second evening, with the Philharmonic Orchestra, consisted of Bach, Brahms, and Mendelssohn concertos. His third was a recital excellently accompanied by Nikita de Magaloff.

BASILIDES' EMINENCE

Maria v. Basilides, truly Hungary's greatest singer, has completed her annual recital cycle. Each appearance was a memorable event and fruitful aesthetic experience. She was accompanied by Georg Kosa and Otto Herz. Her first evening consisted of Gluck, Liszt, Mozart, Mendelssohn and Brahms; the second was given to Schubert; the third to Schütz, Purcell, Bach and Handel.

OTHER CONCERTS

Bela Bartok and Ernst Dohnanyi gave a two-piano concert in Municipal Theatre, our largest concert hall. Naturally they scored a huge success. Other recitalists who appeared in the same hall and won triumphs for superb performances were Erica Morini, violinist, and Gregor Piatigorsky, cellist.

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NEW YORK JUNE, 1936 No. 2902

Italy really has two dictators: Mussolini and Toscanini.

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The recent season at the Metropolitan was meant to be popular, and it turned out so, both with the public and the box office.

—o—

Cincinnati has the seventeen-year locusts this Summer. They stay pretty well on pitch after the young ones are old enough to join the general chorus. It is to be hoped that they will take notice of the opening of the Summer opera season on June 14 and chirp in tune with L'Africaine, which starts off the season. (Maybe Goldmark's Cricket on the Hearth would have been a better selection.)

—o—

More Seasonal Gains

In summarizing some of the new ground won by musical organizations during the season just ended, the Musical Courier in its editorial in the May 30 issue inadvertently omitted several significant factors. Reparation is duly made at this time.

The season 1936-7 was marked by a new high in the municipal sponsorship of music (at least since 1929), with the municipality of San Francisco supporting its Symphony Orchestra by means of a newly imposed property tax of one-half of one per cent. Then, too, the city fathers of Chicago for the first time, it is said, in the history of that metropolis voted a subsidy for the Chicago City Opera Company.

Other exploits in the orchestral field notably include those of the Cleveland Orchestra, under Dr. Artur Rodzinski, which extended its tour to three weeks, and (following up its tradition as a pioneer in the staging of opera and ballets among the ensembles) gave four performances with the Monte Carlo Ballet Russe and presented as many operas, Der Rosenkavalier, Carmen, Parsifal and Die Fledermaus, the last sung in English.

Owing to the multiplicity of artistic endeavors in the last season, there were doubtless other groups whose work deserves recording. Space limitations make this difficult, but a general vote of thanks and due appreciation are owing especially to the loyal groups of guarantors and the committee members who aided in putting across financial campaigns for the support of music in many cities.

Folk-Songs Yesterday and Today

The present century has seen a reawakening of the interest in folk music of all types. This is not an absolutely new preoccupation, since the nationalistic musical schools of the late nineteenth century, notably that of Russia, were reared on such a basis. But a new element has been added in the catholicity of taste that distinguishes the present efforts to collect all kinds of genuine expression of the people, whether highly valuable literary forms or simpler outpourings.

Discussing these changes in attitude, Louise Pound offers valuable remarks on the present-day interest in folk forms, in an enlightening article entitled Sizing Our Ballads, published in the summer issue of The American Scholar (New York). Miss Pound says in part:

"Popular interest in folk-song has undergone considerable transformation in the last hundred years. It has seen changes in the types of songs collected, in the personnel of the collectors, in their ways of obtaining songs, and in the attitude of the learned world toward such songs. The great Scottish collectors of the nineteenth century, men like Sir Walter Scott and his contemporaries, canvassed available sources for the best pieces they could find. Songs that had no element of beauty or appeal were neglected as not worthy of attention. And there was specialization mainly in story-pieces or ballads, for these have most human interest and are likely to preserve an archaic lyrical quality. They have a narrative element to hold them together and they come down in tradition in more recognizable form or with better integrity. It was concerning this type that many arm-chair theorists, having little first-hand experience in collecting folk-song, evolved their romantic theory that ballads had their origin, by a sort of spontaneous combustion, in the festal dances of unlettered peasants. Such theorists (of whom but few now remain) may well be called 'ballad fundamentalists.'

"In the twentieth century, Old-World pieces entering America by immigration still hold the foreground of interest, for theirs is a longer history and a more appealing poetic style. The liking of early collectors for them is easily understood. . . . But the present-day lover of folk-song is vigilant concerning other pieces as well. He collects songs good and bad, and indigenous as well as imported pieces. Traditional songs that show no traces of high lyrical quality now claim attention. Many miscellaneous conglomerate collections are made that admit not only orally recovered ballad texts but broadsides and popular songs of all types. Folk-song has now become, as it should be, a pretty comprehensive term.

"Another step characteristic of the twentieth century is the making of specialized anthologies, like American lumberjack or logger songs, cowboy songs, songs of hoboes, miners, soldiers, sailors, and Negro spirituals, work-songs, blues, and the like. Very characteristic too is the appearance at the present time of regional collections that assemble ballads or miscellaneous pieces from one or another section of the country—Maine or the Virginias for example, or, more recently, Mississippi, Vermont, the Ozarks, Newfoundland. The geography of these collections is artificial, of course. The State boundary is an artificial one, without significance in itself; but collection by states is practical and it has brought valuable returns.

"Still another characteristic of our contemporary gathering and study of folk-song is the appearance of anthologies of and research into the history of individual songs. . . . Such material will have sociological and historical interest as well as interest for lovers of old songs. . . . It may be of course that the making of anthologies having artistic value, with literary quality and taste the basis of their selection, will be the next stage for lovers of folk-song. Such enthusiasts are now pretty exclusively occupied with the recovery of authentic texts and their *verbatim* reproduction. No matter what its crudities, the genuine text now has precedence over the edited or improved one. . . ."

One of the heresies that has been exploded is that of a mysterious entity known as the "folk," which was supposed to produce works of art in a magical way without the benefit of individual effort. There are, instead, many folk groups. There are both homogeneous racial groups and others united by having the same occupations. Nor must folk-songs originate among the lowly and unlettered and be passed down by word of mouth. Miss Pound demonstrates that it is dangerous to predicate a peasant origin for poems and songs of a simple nature. "The only safe test for folk-songs," she says, "is that they have no fixed text-form but are continually changing, that they have retained vitality through a fair period of time, and that all sense of their authorship and origin has been lost by their singers."

Finally, it behooves collectors to gather all such material while it still retains the freshness of unspoiled primal states of life, for, alas, "cosmopolitan folk groups have no folk-lore." Thus the encroachment of mechanical civilization and growth of the cities, with the separation of individuals from their native soil or group and their subsequent scattering, may in time doom the living well of folk expression. Here one finds the source of one of the lamented lacks of American creative musicians, the failure of the present type of urban civilization to produce folk material for use by the creators of more elaborate art forms. The German Lied arose on some such basis, as did in a larger sense the instrumental forms of Western Europe, based originally on dances. It is one of the fatal flaws in jazz that it is not an indigenous folk expression of the American soil, but a highly sophisticated and standardized version of an imported product.

"It should be reiterated," says this writer, "that those who are interested in the gathering of traditional songs (who collect old songs partly for their own sake and partly for what they show concerning the ways of folk-singers with their material) will do well to collect now. Only collection and comparison of texts makes clear what are local adaptations, such as substitutions of names or their transformation, and the omissions and insertions of individual singers. We learn that it is not always the fortunate changes that persist but sometimes the contrary. Human ways in any field have interest. The observation of the ways of folk-song has especial interest now, for the outlook for songs of the traditional type in the coming period does not seem very promising.

"Ballad singing in America was once a dignified means of entertaining a company. There was singing at social gatherings, in parlors, in the games and dances of young persons, as well as in the chimney nooks of farm-houses or by the stove in the cross-roads store, in the cabin, or cornfield, or by the creek. How much less there is of it now, and how much less there will be as time goes on! Phonographs and the radio have penetrated remote places and they have cheapened as well as multiplied the output of song. Music is now turned on rather than sung by groups or individuals. And the very multiplicity of new songs — composed for shows or as songs for sound films, or for radio singers and crooners — lowers the quality of those that are produced and impedes their chances of survival. One song has hardly achieved a degree of circulation before others crowd it out. There is little that is memorable in the texts. Will anyone in the future wish to recover our popular song hits of today and their airs? Perhaps. But I feel no certainty of it. Folk-song societies of the future may invent other enthusiasms. Or they may die out, as such societies often do; for our present mechanical devices have lessened the oral handing on of texts. Those who love the old songs may have to pore over mechanical records in warehouses, instead of striving to take down their intriguing material from the lips of singers."

—o—

Instruments as Museum Gifts

One of the recent significant donations to American musical treasure houses was that of a quartet of Stradivarius instruments given to the Library of Congress in Washington by Mrs. Mathew John Whittall. These include the first violin, the so-called Betts Strad, named from the London dealer who bought it a century ago; and supposed to date from 1704. The second violin (1699) is from the Castelbarco collection in Milan and once belonged to Richard Wagner; the viola (1727) is said to be one of only eleven of the maker's instruments in this form, and once was in the Wanamaker collection. The cello is also from the Castelborco trove.

The donation included bows for the four instruments by Tourte. The collection is to remain permanently in the Library of Congress, but with the provision that they are to be placed where they can be seen and studied by lovers of music, and where they will be associated not with musty records of the past but with living music.

This presentation is a fine example of open-mindedness on the part of the donor. That the provisions of her gift are being carried out was demonstrated when a concert was given recently in the Library of Congress chamber music auditorium, when the Stradivari were played by leading performers for the public to enjoy their beauties of tone.

More such efforts would be welcome on the part of other musicians and music-lovers, so that the tradition of fine instrument making of the past may not remain to a large percentage of the public merely a bit of history.

VARIATIONS

By Leonard Liebling

Claire Delius, sister of the eminent Frederick, relates some arresting matter in her book, Memories of My Brother.

When the composer was twenty-three years old, his English merchant father sent him to Florida, to learn orange growing (on a plantation leased for him) so that his ambition to become a musician might be diverted into more practical channels. It is known that Delius bothered little about oranges after he reached Florida, and the suspicious father sent a Mr. Tattersfield there to investigate.

The latter reported that he found Frederick not only neglecting the plantation but even refusing to talk about it; that he busied himself covering music paper with studies in counterpoint; spent his days on the St. John's river in the company of an old Negro who played Southern banjo pieces and sang slave songs for the young Englishman, who when he was not so occupied or scribbing his music, devoted himself to shooting alligators.

History has an amazingly long record of famous composers whose parents tried to keep them from following the musical career. By contrast, Bach, Mozart, Chopin and Brahms, had sinecures, helped as they were from the first by understanding domestic encouragement.

* * *

Evidently Shostakovitch has not permitted the recent Soviet reprimand to still his creative urge. He is writing a new opera which will be ready next winter.

* * *

William J. Henderson quotes (New York Sun, May 23) an amusing letter written recently to the best-known London newspaper:

To the Editor of the Times: Sir—I am curious to know why the piece of operatic sex appeal called Parsifal, written by the pure-minded composer of the Venus scene in Tannhäuser, the incest scene in Die Walküre, the sex-surrender scene in Siegfried, the bigamy scene in Götterdämmerung, and the adultery scene in Tristan, is presented to us in an opera house as a solemn and sacred rite, which we are forbidden to applaud—supposing that we wished to applaud any of it. I am, &c., GEORGE SAMPSON,

33, Walsingham Road, Hove, Sussex, May 1.

* * *

That other staid English daily, the Manchester Guardian, long had Ernest Newman as its music critic. The proof that he has left its staff, comes with the appended review in its columns a few weeks ago:

Horowitz and the piano are as one and indivisible as the scent and the rose. There is a sort of chemistry in his treatment of harmony; he distils the essences of chords; he is, in Montaigne's fine term, an aromatist. He plays Liszt with a refinement of touch that expels vulgarity from the composer. And it is a question whether Liszt should ever be deprived of the atmosphere of the tawdry and the swaggering.

He needs to be presented behind the footlights of the old fustian theaters and country booths; Horowitz takes the footlights down and gives to the Lisztian stage the chiaroscura of modern "lighting"; it is as though Byronism were presented in an essay by the sensitive but obliquely ironical pen of a Lytton Strachey.

As a weaver of piano-texture, tender and iridescent as the webs that hold dew on a summer morning, Horowitz is incomparable in our day. His Debussy—The Dancing Fairies—and his Arabesque of Schumann were not interpretations but enchantments.

* * *

American journalism, not to be outdone by any English example, counters with the following gems of rhetoric, from the Savannah, Ga., Evening Press, regarding a Josef Hofmann recital there:

To say the audience gave Mr. Hofmann an enthusiastic ovation last night would be to put it rather mildly. . . . Trills that seemed almost inhuman in their quickness, scales, arpeggios and chords executed with an equal facility, staccatos like fire from a gun, legatos that glided over the keyboard with sylphlike ease and grace, fortes that filled the big auditorium with vibration, and pianissimos that had the softness and brilliance of the morning dews on the grass ran throughout the program of varied and intricate selections. Opening with Handel's Variations in D minor, he threw the audience into ecstacy on his second number, Chorus of the Dervishes (Beethoven-Saint-Saens). Then he painted a beautiful picture with a Beethoven sonata, gradually increasing in intensity to a remarkable presto agitato finish. Four Chopin studies, two encores and intermission, were followed by two of his own works, Penguin and The Sanctuary, then Rubinstein's Barcarolle in G Major and to a wonderful climax with Liszt's Rhapsody No. 12. Through it all Mr. Hofmann had no left hand; he was ambidextrous, and the hand on the bass side of the instrument often did things that one would wonder at being performed in the treble by the right.

* * *

Or maybe you like this vernal rhapsody better, from the Greenfield, Mo., Vedette (situated in the Ozark Mountains):

When springtime comes to the hills! Tender mists of green in woodlands where a golden sun strikes through and a violet blue sky bends above. Sun-bathed hills with a faint blue haze on the horizon to suggest distance, a sweet high bird note gurgling like a mountain brook from the woods; flowers, rainbow bright and myriad colored everywhere. Springtime comes to the Ozarks!

* * *

The twenty-ninth annual Bach Festival (recently ended) at Bethlehem, Pa., puts to shame all the larger American communities, for in the Pennsylvania city the audiences joined with the choir in the singing of many of the Bach chorales.

* * *

"S.", a Moriz Rosenthal pupil (who has evidently acquired some of that pianist's wit) offers the attached for readers of Variations:

A man not fond of contemporary music, caught a friend practising on a dumb piano.

"What a pity," he sighed, "that Stravinsky, Milhaud, and some other 'moderns' don't write for that instrument!"

* * *

E. J. W., of Paxico, Kan., contributes an item from the Topeka (Kan.) Capital:

A saxophone player was struck by a car and the mouthpiece of his saxophone lost last Sunday night in St. Marys. It is doubtful whether the driver of the car failed to see him or just couldn't resist the temptation.

The sender comments: "A lot of musicians might award the motorists proper thanks for his action."

* * *

Pianists, attention! Out of Iowa come some queries:

Ames, Iowa, 5-18-36.

Dear Variations:

Is there such a thing as an optional note in any composition? If there is, how come?

The other evening at a recital here, a well-known pianist, in the course of his program played four Chopin preludes. In Prelude No. 20, he played the last chord of the third measure as a minor chord and the jar of it nearly threw me out of my seat. Discussing it later with some pianists I was informed that it was an optional note (that is, either E flat or E natural) at the player's pleasure. I doubted it and have searched several editions of the Chopin Preludes without finding the minor reading.

Then again, in the fourth prelude this pianist played the third chord from the end as a plain six-four chord of the tonic (not using the anticipatory F sharp which is in all the editions I have ever seen). He played the next to the last chord as a plain dominant (as written) and then, by way of adding insult to injury, he inserted the seventh of the chord on the fourth beat of the measure. It sort of made me cross and I wondered if I was getting old fashioned or something for finding fault with his work.

Sincerely yours,
OSCAR HATCH HAWLEY.

* * *

The No. 20 is the prelude in C minor; the fourth prelude is that in E minor.

I have never heard the former ended with a major chord, nor the latter done with omission of the F sharp which Mr. Hawley mentions.

There are "optional" notes or passages in some compositions, but when they occur the composer indicates them in his text, or a reviser suggests them with the word *ossia*.

No composer put forth more finished manuscripts than Chopin. He always knew precisely what he desired, and labored finically over each detail and changed and polished until he realized his exact intention.

There is no justification for the alterations made by the "well-known pianist," and no editions carry any optional direction regarding them.

* * *

There was a time when women used to feel lured by pianists; then tenors; then violinists; now conductors. The composers and cellists are waiting patiently.

* * *

The voice of the people is the voice of God—except in community singing.

* * *

A grand opera guarantor and his money are soon parted.

* * *

Chicago, June 5, 1936.

To the Musical Courier:

In your issue of May 23, you published a picture (in Variations) with the caption, "Who is it?" You asked whether anyone could identify the subject of the photograph.

Well, I can. It is Rudolph Friml, the Czech composer and pianist, who first came to this country with Kubelik.

I knew Friml well at that time, and am glad to be able to give you the foregoing information.

Very truly yours,
LEON SAMETINI.

At the (New York) Musicians' Club dinner, Martha Coghill recalled a musical examination during her collegiate days at Vassar, where a student was asked to name an orchestral work by Debussy, and said, "Afternoon On a Farm."

* * *

Philadelphia, Pa.
June 2, 1936

Dear Variations:

In the issue of May 30 of the Musical Courier I read with the greatest interest your quotations of remarks made by the late Carl V. Lachmund in the American Art Journal of March, 1885.

Lachmund and myself were co-students at the Cologne Conservatory (which he left in 1871 when he was, I believe, seventeen years old) and I remember him (when I was a boy of sixteen), looking up to him with admiration as he was an American.

With great pride he told me how much farther boys were developed at our ages than German boys, and how educational it was to be acquainted with American girls at the same age. We several times took long walks together. During one of these walks I asked him whether there were any monkeys in American woods. With a very serious face he played a joke on me by saying: "Oh, yes, but after shooting a monkey it is very pathetic to watch the expression in his eyes." At that time I surely believed that he was quite a hunter, which raised him in my estimation, though I felt sorry for the monkeys.

However in later years I found out what a charming character Lachmund had besides being an excellent musician. His exceedingly effective Perpetual Motion for violin with piano accompaniment, called Trembling Leaves, for pupils who have been playing the violin only several months, shows not only the cheerful spirit of Lachmund but also mastery over simplicity in composition.

With kind regards,

Sincerely and fraternally,
(Signed) MARTINUS VAN GELDER.

* * *

Police twice visited the New York apartment of Ernest Schelling recently, to investigate his "military activities," as they had learned that he possesses "a large quantity of guns and ammunition." It appears that his father had left Schelling a collection of antique and modern firearms, to which the pianist has been adding through the years. Of course the police were finally convinced of their error, although it was lucky for Schelling that they did not find his Bach canons, and Debussy's Soirée en Grenade.

* * *

F. P. A., in the N. Y. Herald-Tribune, chides Edgar A. Guest for his rhyming slip in these lines:

Although many he charms
I am unmoved by Brahms.

Fortunes have been earned by lyricists whose rhyming is far worse than Guest's. Anyway, hereabouts the couplet sounds all right, for New Yorkers habitually say "chahms."

* * *

The New York Philharmonic Orchestra will have a shorter season next winter. And shorter lobby waits for late-comers?

* * *

N. P. asks: "Do you remember the time when some musical propagandists were trying to make a mountain out of an Antheil?"

* * *

Irving Schwerké challenges from Paris: "Here's a question not even Variations can answer: 'Who Claude Debussy?'"

Answer: Probably the same sadist who Tor Aulin.

* * *

Guy Maier, please accept eternal gratitude for the appended contribution (from the Niagara Falls, N. Y., Gazette, of April 16, 1936) to our Wrong Captions Department:

Leopold Stokowski, noted conductor, is leading his famous musicians, the Philadelphia Orchestra, on a nation-wide tour of the United States. (Associated Press Photo)

Lloyd "Blackie" Hoyle, sought since 1932 in connection with the kidnaping of August Luer, Illinois millionaire, was nabbed by police in Dallas, Texas, as he rode with a woman companion. (Associated Press Photo).

I SEE THAT

Arpad Sandor and Mrs. Sandor sailed from New York, June 3, on the SS. Washington.

* * *

Carola Goya sailed from New York on May 29 to spend the summer in Spain, where she will prepare new numbers for her programs of Spanish dances. She recently completed another coast-to-coast tour of sixty-three recitals.

* * *

A piano recital by Wolanda Bolotin, Mary Louise Strong and Shirley Usher was given at the New York studio of Bertha Svecenski on May 20.

* * *

Dr. Marion Rous lectured on the Bach Passacaglia and William Grant Still's Afro-American Symphony at the Dalton School, New York, on May 12 and 14. These works were played by the Philadelphia Orchestra, under Stokowski's direction, at Madison Square Garden on May 17.

* * *

Lucy Brown, pianist, gave a piano recital at the Barbizon, New York, on May 10.

* * *

Robert Griswold, organist, gave a recital under Hugh Porter's auspices at the Second Presbyterian Church, New York, on May 28, performing works by Bach, Brahms, Franck and modern composers.

* * *

Francis Buebendorf gave a viola recital at the Seamen's House Y. M. C. A., New York, on May 27, in works by Veracini, Granados, as well as in his own La Bergere Triste. Alfred Wallenstein recently conducted Mr. Buebendorf's Symphonic Strings, arranged from a Purcell harpsichord work, over radio station WOR.

* * *

Ruth Alexander, pianist, and Lucille Turner, violinist, gave the May 6 recital in the Art Institute series at Fullerton Hall.

* * *

Eugene Orloff, violinist (Piastro pupil) was heard in a recital under the Barth Management, at the MacDowell Club, New York, on May 18, when he performed works ranging from Tartini through Wieniawski and Sarasate. Roslyn Crost was at the piano.

* * *

Charles Floyd, tenor, formerly of New York, now located in Opelika, Ala., is giving a series of monthly vocal recitals by his pupils. That of May 10 brought Eleanor Harrison, contralto; Melba Stone, soprano; Laurence Hampton, tenor, and Thomas Jester, baritone. Austin Coggin was accompanist.

* * *

Grace Doree gave a students' recital at the Hotel Sherman Square, New York, on May 20, when a dozen artist-pupils took part. Edward Ransome tenor, and Florence Longman, dancer, assisted, and Beatrice W. Sandford was at the piano.

Nafsika P. Meimardis, Greek singer and diseuse, appeared in native costume for the National Opera Club (Baroness von Klenner, president) at their last meeting. Don Avalon, violinist, was also heard.

* * *

Joseph Schuster, new first cellist of the New York Philharmonic Orchestra, is to appear in his own recital at Town Hall, New York, on October 23, under the management of Annie Friedberg.

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Sarita, Spanish dancer, has been booked for a dance recital in Boston on November 17. She made her first appearance there last winter.

* * *

Samuel Antek, violinist, will be heard in his own recital at Town Hall, New York, December 8.

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The American Guild of Organists held a service at St. Bartholomew's Church, New York, May 21, four choirs of Episcopal churches uniting. On May 25 the annual meeting and election of officers took place.

* * *

Howard A. Murphy, professor of music, Teachers College, made an address at the recent Richard Wagner Birthday Anniversary Program presented by the Richard Wagner Society at the Men's Faculty Club of Columbia University.

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The Budapest String Quartet, who return to America in November, recently appeared again in London and in Paris. After continuous playing for the past two years, they are going to have their first vacation during July and August, and following that, prepare for their American tour.

* * *

A spring musicale recently was given by vocal and piano pupils of Marjorie K. Steinberg at her studio in Jamaica, N. Y.

* * *

Stell Andersen recently made her radio debut as a speaker when she was interviewed by Martra Dean over WOR.

* * *

Helen Olheim sang Suzuki at the Metropolitan Opera for the first time.

* * *

Gari Shelton has completed a set of three lecture recitals in New York. The programs covered examples of every school of piano music from Bach to Prokofieff.

* * *

Felix R. Mendelssohn, direct descendant of the eminent composer, following an active career as solo cellist in Germany, has come to America.

* * *

Mr. and Mrs. David Mannes, after closing the David Mannes Music School of New York for the season, sailed for Europe on June 6 to spend the summer in the Italian Dalmatians.

* * *

Frances Blaisdell, flutist, and Doris Frerichs, pianist, gave the commencement recital at Barrington School, Great Barrington, Mass., this year. Miss Frerichs played the Beethoven "Waldstein" sonata and numbers by Schumann-Liszt, Brahms, Chopin, Ravel and Kreisler-Rachmaninoff; Miss Blaisdell, pieces of Leclair, Godard, Mozart, Jacquet, Debussy and Chopin. The closing offering brought both artists in the Burlesque of Ibert.

* * *

Marie Miller, harpist, is in charge of the harp department of the Juilliard Summer School, New York, from July 7 to August 4.

"Darling, that bird sings just like you."
"Dearest, must I remind you that I am a tenor and not a boy soprano?"

A. H. Menkin Writes Blumenthal Memoirs

Arthur H. Menkin has completed the memoirs of George Blumenthal, entitled My Sixty Years of Show Business, a chronicle of the American theatre from 1874 to 1934. Thirty years of the sixty tell of Blumenthal's association with Oscar Hammerstein, his family and his interests—first, in the nineties, in New York, as manager of the Harlem Opera House and the Columbus Theatre in Harlem; thereafter identified with Hammerstein at the Olympia, the Victoria, and the grand opera seasons at the Manhattan Opera House; with the impresario's sons, Willie and Harry at the Victoria, and Arthur, as his manager during the five-year tour of Emma Trentini; finally as manager for the third Mrs. Oscar Hammerstein at the Manhattan Opera House after the death of her husband in 1919. The publication, profusely illustrated, will be released in June.

Associated Music Teachers League Plans Union

Dr. A. Verne Westlake tactfully guided a meeting of the Music Teachers League at Steinway Hall, New York, which at one time threatened to become unruly, on May 27. Considerable controversy ensued between members of the league, and Lee Pattison and Mrs. Kenney, representing the W.P.A., over the matter of the latter drawing pupils away from established teachers, and giving them class instruction under the W.P.A. free of charge. Edgar Schofield and Hilda Gelling of the New York Singing Teachers Association, Jean Stockwell, Mr. Jellenek and others made strong statements for the established teacher. Mr. Fried, of the Musicians Union, who is also secretary of the Relief Committee, explained the working of their plans. Henry Holden Huss made pertinent remarks, and by a unanimous vote the president was empowered to name a committee on forming a Music Teachers' Union. F. W. R.

Bruce Spencer King Opens Opera School in New York

Bruce Spencer King, tenor, who has opened a summer opera school in New York, has a background of appearances in opera, radio and concert, in this country and abroad. Mr. King is the son of a Texas ranchman, and grew up to the life of a stockman. However, he decided that he wished to follow an artistic career, and went to Italy to study singing and painting. He made his debut in Lucia di Lammermoor, and also appeared in other leading tenor roles. Mr. King has also exhibited his pictures in Italy. He came back to his own country this spring.

One of Mr. King's artist pupils Assen Tarpoff, tenor, sang in Brooklyn, N. Y., May 24, at a concert under the auspices of the Brooklyn Internation Institute.

Dr. Daniel Takes Summer Class to Switzerland

Dr. Oscar Daniel, who teaches voice in Paris from October to May, has taken his class to Lugano, Switzerland, where he teaches from June to the end of September. Dr. Daniel's home is the Villa Caterina, at Lugano-Suviliana. In addition to a group of about thirty voice students who have not yet actively embarked upon careers, Dr. Daniel's class this summer includes many internationally known artists. Among these are Lotte Schoene, soprano of the Berlin and Paris Operas, who this spring has sung gala performances of Traviata, at the Theatre de la Porte St. Martin (Paris) and who was especially engaged to sing the roles of Zerlina (Don Giovanni, Mozart) and Marcelin (Fidelio, Beethoven) under Bruno Walter, at the Paris Opera; Lucienne Tragin, soprano of La Monnaie, Brussels; Elisabeth Geröe, Hungarian soprano, of the Leipsic Opera; Judith Sander, of the Zurich Opera; Arthur Bednarczyk, of the Breslau Opera; Martha Brega, of the Paris Opéra-Comique; and Aubrey Pankey, baritone, who has had an extensive recital tour in Europe this season.

Others are Margherita Perras, of the Vienna Opera and the Salzburg Festival; Maria Cebotari, of the Berlin and Dresden Operas; Susanne Fisher, of the Paris Opéra-Comique and the Metropolitan Opera; Herbert Janssen, of the Berlin, Covent Garden and Bayreuth Operas; and Marex Liven, of the Paris Opéra-Comique. B. P.

OBITUARY

Alexander MacFadyen

CHICAGO.—Alexander MacFadyen, pianist and composer, and member of the faculty of the Wisconsin College of Music, Milwaukee, died on June 6 in St. Luke's Hospital here. Mr. McFadyen had served on the teaching staffs of the International Conservatory of Music, New York, and the Chicago Conservatory. He was president of the Badger Music Publishing Company.

Born in Milwaukee fifty-six years ago, Mr. MacFadyen studied music under Julius Klauser, William Borchert, Rudolph Ganz, Arthur Friedheim, Felix Borowski, Herman Devries and Dr. Louis Falk. He was graduated from the Chicago Musical College in 1905. His debut was made as a piano soloist in 1905 at the Auditorium, Chicago. He had been featured with the Chicago Symphony Orchestra under Stock's baton and made concert tours. His best known compositions included Inter Nos, Love Is the Wind, Spring Singing, Cradle Song and Day Break. His brother Harold, an executive of the National Broadcasting Company of New York, survives. D. R.

Nathan Burkan

Nathan Burkan, New York lawyer, whose prominence was based on his success as a specialist in the law of literary property and copyrights, died at his summer home at Great Neck, L. I., on June 6. He was counsel for the American Society of Composers, Authors and Publishers; former counsel for Victor Herbert, and legal representative for many prominent musicians, actors, managers and producers. His death was the result of acute indigestion. He was fifty-six years old.

Since 1902 Mr. Burkan had specialized in litigations concerning musical, stage and literary people. That was the year he first represented Victor Herbert. However, his identification with artists and those concerned with the commercial end of art did not prevent Mr. Burkan from handling other cases. He was briefed by major corporations and enjoyed the reputation of being one of the best trial lawyers of the day. He leaves his wife and son, Nathan, Jr., and two brothers.

William H. Leahy

SAN FRANCISCO.—William H. Leahy, manager of the old Rivoli Opera House, died here on May 28 at the age of seventy-three. Mr. Leahy accepted the post of manager of the opera house in 1893, and during his career Tetrazzini made her American debut there in 1904. After 1911 Mr. Leahy managed several tours for Tetrazzini. For two years he was president of San Francisco's peace commission. He was a native of this city. K. T.

Philippe Schaffner

NEW ORLEANS, LA.—Philippe Valentin Louis Schaffner, son of Eugenie Wehrmann Schaffner and the late Henri Schaffner, died on May 25, after an illness of twenty-four days. He was born in Paris twenty-eight years ago, and came to New Orleans in early childhood.

Mme. Schaffner, a distinguished pianist, is prominent in southern music circles, and her son, although not following music as a profession, was a talented violinist who was associated with many local musical enterprises. He had appeared as a soloist with string quartets, and in orchestra.

Mr. Schaffner is survived by his mother, his young wife, the former Ethelyn MacKenzie, and a small son. O. M. L.

Lt. Eduardo Mascagni

ROME.—Lieutenant Eduardo Mascagni, son of Pietro Mascagni, opera composer, died of disease while serving with the Italian Engineers Corps in East Africa. R. P.

Paul Spaak

BRUSSELS.—Paul Spaak, director of the Théâtre de la Monnaie, Belgium's leading opera house, died here recently. B. D.

Symphony and Ballet At Monte Carlo

Cooper Leads Arresting Programs—Ballet Finale

MONTE CARLO.—The last musical seances in the Monte Carlo Theatre gave us the opportunity to hear our splendid orchestra conducted by Emil Cooper in a concert dedicated to the memory of the late Ottorino Respighi, the program including his Fountains of Rome. Marcel Reynal, violinist, and Paul Tortellier, cellist, played the Brahms double concerto in perfect style. Then came the premier of a partita in F by Claudio Arrau, and a beautiful Concert de Chambre by Jean Vuillermoz, young Monaco composer and Rome prize winner. Van Boexstaele did the cornet solo. The work won success. Hymn to the Sun from Mascagni's Iris, magnificently sung by the Opera chorus, completed the list.

At another concert, Cooper interpreted works of Rimsky-Korsakoff, Lalo, Franck, Mozart and Chabrier, and had as soloists Richard Burghsthal, pianist, and Marcel Reynal, violinist.

A program of works by Monaco composers closed the season. Conducted by our talented compatriot, Marc-Cesar Scotto, it consisted of compositions by Gaetan Borghini, Louis Abbiate, Vincenzo Davico, Honoré Langlé, Gustave Graefe and Marc-Cesar Scotto. Suzanne Stappen, soprano, interpreted lyrics by some of these writers, Jean Dennery accompanying her at the piano. Van Boestaele played the cornet solo in Carrier Provencal by Scotto. Composers, conductors, soloists, and orchestra were all heartily fêted.

The season of the Russian Ballets of Monte Carlo ended April 28, while at the Capitole Theatre, Valse de Vienne, a piece based on the musical rivalry of Johann Strauss, father and son, by Mouezy-Bom and Jean Marietti, and conducted by André Sab, made a lively impression.

SEBASTIEN JASPARD.

MUSICALES

Commencement Exercises Held at Juilliard

Commencement exercises were held at Juilliard Concert Hall on May 29, marking the graduation of over seventy pupils of the Institute of Musical Art. A program arranged in honor of the occasion offered the school orchestra in several symphonic works, beginning with Wagner's Rienzi overture and the Brahms concerto for violin (op. 77) in D major (first movement: *allegro non troppo*), featuring Alexander Brott as soloist. Next was heard the Rachmaninoff piano concerto in C minor (op. 18) with Irving Owen playing the *moderato* of this composition. The closing item presented the ensemble again, this time in the third movement *allegro molto vivace* of Tschaikowsky's symphony (No. 6) in B minor. During the course of the evening, Roy Dickinson Welch, professor of music at Princeton University, delivered an impressive address on Artistic Conscience. The interval of greatest importance, however, came with the conferring of degrees and presentation of diplomas, Dean Ernest Hutchinson presiding over the ceremony and warmly congratulating each graduate on receiving the Juilliard certificate of merit.

Alexander Brott proved himself an able interpreter of the Brahms concerto and later he was announced as a winner of the Elizabeth Sprague Coolidge chamber music prize. Irving Owen, who scored heavily with his contribution to the Rachmaninoff score, won further distinction when he was named a student finishing his courses with honor. Mr. Dickinson's discourse contained much timely advice and wise counsel for the young musicians about to embark on their careers. The orchestra played magnificently and responded to the leadership of their conductor, Willem Willeke, with precision and musicianship. An audience which filled the auditorium to overflowing applauded with gusto.

J. S.

* * *

Huss Compositions Heard

Compositions of Henry Holden Huss have had several performances in New York recently. On May 25 Jeanette Wiedman, pianist, assisted by Dorothy Victor, soprano, gave a recital. Miss Wiedman is an artist-student of Mr. Huss, Miss Victor of Hildegarde Hoffmann Huss. Both included Huss music on their lists. The New York Civic Orchestra (Eugene Plotnikoff, conductor) played Mr. Huss' Poem for orchestra, op. 34 (an elegy "In Memoriam—1914-1918"). Mr. Huss appeared in the Composers' Forum-Laboratory series on June 3 in a program entitled Forty-six Years of a Composer's Life, at the Federal Music Project Headquarters, New York. Participants were Mr. Huss, Jeanette Wiedman and Richard Singer, pianists; Dorothy Victor and Louise Taylor, sopranos; Hildegarde Hoffmann Huss, mezzo-soprano; Ruth Kemper, violinist; and the Modern Art Quartet.

* * *

Mrs. Drelincourt Martin and Benjamin De Loache in Recital

A recent recital at the Barbizon, New York, presented Mrs. Drelincourt Mathews Martin, soprano, and Benjamin De Loache, baritone. Each of the singers offered an aria from Mozart's Marriage of Figaro and the program closed with another excerpt from this composer's works, a duet from Don Giovanni. Mrs. Martin was heard in the Brahms Wiegenlied and songs of Debussy and Chausson, and Mr. De Loache's list also held a German group and songs by deFalla, Dunhill and Hughes. This was Mrs. Martin's first public appearance, and her vocal talents proved to be considerable. Mr. De Loache, who made his New York debut last winter as winner of the Naumburg Prize and who has been heard extensively in other cities, displayed again his impressive gifts of voice and dramatic shading. Encores were demanded of both participants. The evening's accompanist was Fritz Kitzinger. A short address on next summer's Shakespeare Festival was delivered in the intermission by Fanny Bradshaw, director of the Shakespeare Fortnight Hostelry at Stratford-on-Avon.

B. D.

* * *

Fellowship Forum of Arts Musicale

The Fellowship Forum of the Arts held a musicale and poets' symposium on May 30 at the Bahai Center, New York, to celebrate National Poetry Week. Juanyta Clivette was chairman of the evening, giving several original poems and presenting the other artists. Edythe May Clover was heard in a group of Chopin, prefacing her playing with remarks about Chopin as the greatest tone-poet of the piano. Others on the program were Anita Browne, founder of National Poetry Week; Edward Ownings Towne and Valentine Havens. A large audience was present.

M. W.

* * *

La Forge-Berúmen Artists in Concert

The La Forge-Berúmen Studios gave a concert at Aeolian Hall, New York, recently, presenting artist-students from these studios. The program opened with a group of classics sung by the La Forge Quartet, consisting of Mabel Miller Downs, soprano, Elizabeth Andres, contralto, Charles Lawrence, tenor, Harrington van Hoesen, baritone, with Virginia Duffey at the piano. The blend of the four voices was unusually fine, and they sang with finesse. Miss Duffey played the accompaniments with skill. Jesse Wolk, baritone, the first soloist, elected to sing the taxing Cortigiani from Rigoletto. Mr. Wolk revealed a voice of rare texture and resonance and he sang with dramatic expression. Miss Downs next sang Dupuis le jour from Charpentier's Louise and proved the possessor of a beautiful voice, handled with intelligence. William Schoonmaker, pianist, pupil of Ernesto Berúmen, gave a group of interesting solos. Mr. Schoonmaker played with technical facility and musical feeling. Charles Lawrence sang Lieder with a voice of richness and wide range. His scale is even and he produces his voice smoothly and without effort. Emma Otero, coloratura soprano, sang the Mad Scene from Hamlet by Thomas and negotiated all the technical difficulties with ease. Her lovely voice won the approval of the large audience and they demanded several encores of her, as they also did of the other artists. Beryl Blanch played accompaniments for several of the singers and was always in complete sympathy with their varying moods. The La Forge Quartet concluded the program with a performance of the Spinning Wheel quartet from Martha.

S. L.

* * *

Griggs-Rankin-Stillings Pupils' Recital

Jacqueline Steiner, Harriet Smith and Hans Dittmann, pupils in piano playing of Hazel Griggs, were heard in a recital in Aeolian Hall, New York, May 29; voice pupils of Adele Rankin and violin pupils of Kemp Stillings also shared the program. All the pianists performed accurately from memory, showing clean-cut touch and good expression. Mr. Dittmann showed much talent and high degree of advancement in work by Mendelssohn, Debussy, Chopin and Burgmüller. Elizabeth Marrett, contralto, has a voice of extended range and power, and Walter Eisenberg has a tone and technic of formidable ability. He united with Michael Franz and George Margulies in Dvorak's Terzetta for two violins and viola; they performed with professional style.

F. W. R.

* * *

New York Symphonette Plays

The New York Symphonette, fifteen young women players of orchestral instruments, following their appearance in Town Hall on May 6, gave a program of fifteen items before a large audience in Wanamaker Auditorium, New York. Giulietta Morino, violinist, who is conductor of the ensemble, and Jeanette Scheerer, clarinetist, were also heard in brilliant solos. Charles Braunhut, manager, announces that engagements have been booked for the group to appear in Asbury Park Auditorium; Atlantic City; the Cleveland Stadium; Symphony Hall, Chicago, and other cities.

F. W. R.

* * *

Mary H. Emerson Presents Sylvia Smith

At the Beethoven Association Clubhouse, New York, on May 28, Sylvia Smith, a product of the Emerson studios, was heard in a piano recital. Her program was an exacting one, including the Liszt arrangement of Bach's organ fantasia in G minor (without the fugue); Mozart's sonata in A minor; César Franck's prelude, choral and fugue; two studies by Chopin; Ravel's Ondine, and Liszt's Tarantella from Venezia e Napoli. Although Miss Smith is still in her 'teens, she already possesses a surprisingly large technical equipment, with a powerful, yet musical touch, fleet fingers (with which she capably shaded scales and passage work) and the power of concentration. The chorale of the Franck work was played in grandiose style; Chopin's etude in A minor (op. 25), with an astonishing show of virtuosity, and the andante of the Mozart opus revealed the pianist's musical instinct in the finely shaded nuances and expressive phrasing. In short, Miss Smith has real talent and should prove a success in the concert field with further study under the capable guidance she has been having.

G. F. B.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1936

Provisional List, Subject to Addition and Correction

JUNE

April 27 to June 12	London	Covent Garden Opera Season
May 4 to June 15	Berlin	Musical Art Weeks
June 1 to Oct. 14	Fribourg	Daily Organ Recitals in St. Nicholas Cathedral
June	Lugano	Open-air performances of Im weissen Roessel, by Schwartz
June 13-14	Gothenburg, Sweden	6th Swedish Singing Festival
June 15 to July 15	Bienne, Switzerland	Bienne Week: open-air performances of Fidelio
June 21	Reconvilier, Switzerland	20th Jura Music Festival
June 21 to 27	Zurich	International Bruckner Festival
June 28	Appenzell, Switzerland	Singing Festival and Theatrical Performances
June 2 to 7	Detmold, Germany	Wagner Week
June 2 to August 30	Munich	Wagner-Mozart Festival
June 5 to 12	Vienna	Vienna Festival Week
June 7 to 21	Vienna	International Singing and Piano Competition
June 13 to 19	Weimar	Tonkünstler Festival of Allgemeine Deutschen Musikverein
June 20 to 27	Canterbury	Canterbury Cathedral Festival (Music and Drama)
June 20 to 23	Zurich	Bruckner Festival
June	Zwickau, Germany	Robert Schumann Festival
June	Würzburg, Germany	Mozart Festival

JULY

July	Zoppot, Germany	Wagner Festival
July	Neuschwanstein, Germany	Wagner Festival
July 15 to August 15	Berlin	Musical Art Weeks
July 18 to 21	Linz and St. Florian Monastery, Upper Austria	Bruckner Festival
July 19 to August 31	Bayreuth	Wagner Festival
July 20 to August 1	Haslemere, England	Ancient Music Festival
July 26 to August 31	Salzburg	Salzburg Festival
July 11-12	Chur, Switzerland	Singing Festival
July 12, 19, 26	Interlaken, Switzerland	William Tell Festival Play
July 26	Champery, Switzerland	Costume Festival, music from 1830

AUGUST

(See also above)

August 3 to 8	Fishguard, South Wales	Welsh National Eisteddfod'
August 2, 9, 16, 23, 30	Interlaken	William Tell Festival Play
August 5 to 9	Solothurn	5th Swiss Yodeling Festival
August 8 to October 3	London	Promenade Concerts
August 15	Couvet, Switzerland	Cantonal Music Bands Festival
August 22 to 29	Geneva	Debussy Festival

SEPTEMBER

September 3, 5 and 8	Hereford	Three Choirs Festival
September 6, 13	Interlaken	William Tell Festival Play
September	Frankfort a. M.	Sacred Music Week
September 6 to 12	Graz, Austria	Styrian Opera-Concert Week
September 20	Gorlitz	Silesian Music Festival

OCTOBER

October 10 to 12	Königsberg i. Pr.	23rd Bach Festival of Neue Bachgesellschaft
October 11	Leipsic	Bruckner Festival
October 21 to 23	Sheffield	Music Festival

ALTON JONES

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Krueger Re-engaged for Kansas City

Will Lead Philharmonic Orchestra in New Municipal Auditorium Series —Guaranty Fund for Ensemble Oversubscribed

KANSAS CITY, MO.—Karl Krueger has been re-engaged as conductor of the Philharmonic Orchestra following three successful seasons. There will be the usual twenty subscription concerts and ten young people's programs next season. The underwriter's fund of $40,000 has been reached and the advance subscription sale already amounts to $46,000. The music hall in the new Municipal Auditorium offers an ideal locale for the concerts and the prediction is an abundance of music here next season. The Kansas City Chamber of Commerce has sponsored the Philharmonic concerts, and Grace Kaufman is manager.

RARE DEBUSSY SCORE PLAYED

On May 26, Maurice Dumesnil, French pianist and four Philharmonic Orchestra musicians, Joseph Harding, first violin; Markwood Holmes, second violin; Harold Newton, violist, and Delssohn Conway, cellist, presented the César Franck quintet at the Nelson Gallery. Mr. Dumesnil talked on Debussy, and with Mr. Harding and Mr. Conway played an early trio of Debussy's Summer Twilight (the manuscript was a gift from the late Mme. Debussy). It is a jejune composition and not to be compared with Debussy's string quartet, which was performed earlier in the program. The conservatory sponsored the concert and a fair sized audience attended.

Two other programs presented recently by the conservatory were: a recital of original compositions by students of Regina G. Hall in which Edmund Haines' sonata for violin and piano (Mr. Haines is also a pupil of Carl Busch) held first place. The second was a concerto program, the Conservatory Orchestra under Forrest Schulz assisting. Lillian Glass, pianist, won the greatest tribute for her finished performance of Schumann's concerto in A minor. Edmund Haines presented the *andante maestoso* and *Allegro con spirito* movements from Tschaikowsky's piano concerto in B flat minor effectively.

Maurice Dumesnil, who recently completed his engagement as guest instructor of piano at the Conservatory, appeared in a short recital before the Missouri State Federation of Women's Clubs on May 18. Delegates from 500 clubs were present. He sails for Europe June 18.

FRATERNITY EVENTS

Tau chapter of Sigma Alpha Iota which has presented monthly programs at the Nelson Gallery for two seasons closed this year's quota with attractive solo groups by Virginia Harris Liter and Mrs. Vincent J. O'Flaherty, Jr., sopranos, Catherin Wellemeyer Farley, cellist, and Dorothy Dunphy, pianist. The S. A. I. Vocal Ensemble and a string group of seven instruments, each projected nicely contrasted groups. Gladys Gwynne Combs, director and accompanist of the Vocal Ensemble, achieves remarkably fine results from the vocalists. Edna Scotten Billings, organist, is president of Tau Chapter.

The Lombardi Quartet from Mu Phi Epsilon presented an arresting program on May 25 before a large audience. The members, Rose Ann Carr, Latonia Barnett, Nancy Terwilliger Crawford, Gladys McCoy Taylor and Gayle Giles, coach accompanist, were assisted by Elise Pyeatte Condon, violinist and Pearl Roemer Kelley, accompanist. Gustave Ferrari's Moon Madness, Elinor Remick Warren's Down in the Glen (of the group by contemporaneous composers), As Joseph Was A-Walking (G. Oldroyd), Duparc's Soupir and Stickles' Shepherd, Play a Little Air were particularly well managed by the quartet. Mrs. Joseph Easley is president of Mu Phi's local chapter.

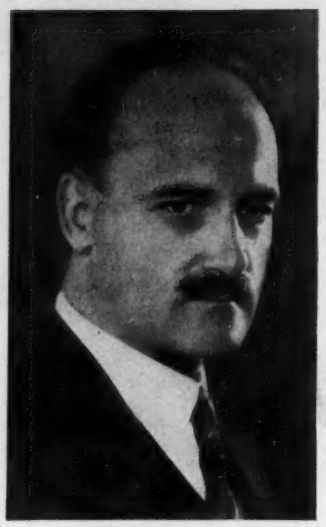
The second district of the Missouri Federation of Music Clubs held its annual Vesper Service at Scottish Rite Temple, May 10. Paul Craig's Wahdemna Choral Club of Independence, Mo., won an ovation from the fair sized audience for their splendid *a capella* singing in Gounod, Christiansen and Cain numbers. Other choirs making an effective report were the Northeast A Capella Choir (director Frank E. Chaffee) the Independence Boulevard Christian Church Choir (Hans Feil director) and the Community Church Choir (Ottley Cranston, director). Florence McN. Woodard is president of the second district. C. C. B.

Laurel Saunders in Los Angeles Program

LOS ANGELES.—A concert by Laurel Nemeth Saunders, in the Hungarian Auditorium on May 30, displayed her lovely, warm tone, of dramatically emotional timbre, which she uses with artistic finesse and exceptional musicianship. During the evening she sang in six languages.

Her aria was Debussy's Air de Lia, and she gave songs by Strauss, Bizet, Caccini, Dvorak and Carpenter, with Magyar and Gypsy folk-songs for encores. The first public performance of Guy Bevier Williams' Spring Ecstasy, was repeated. A group of songs by her husband, Richard Drake Saunders, Musical Courier representative, had the composer at the piano. The songs were warmly received, and included the April, May and June songs from a cycle of the months, and a dramatic Solitude.

On the same program, Eloise Roessler, a violin child prodigy, proved herself to be a mature artist who plays with strong, full tone and virtuoso technic. The Mendelssohn concerto, and works of Kreisler, Debussy and Saint-Saëns were performed with exacting fidelity and youthful *elan*. Constance Piper provided impeccable accompaniments for Mme. Saunders, and Eunice Boyd did as much for the violinist. C. D. K.



EDWIN HUGHES

Twentieth Year of Hughes Summer Master Classes

Edwin Hughes will celebrate this July the twentieth year of his summer master classes for pianists in New York City. Begun in 1917, at the request of some of his students for a summer course, these classes have continued uninterruptedly each summer since that year, and attracting pianists, music educators and advanced students from practically every state in the country. The summer master class this year will run from July 6 through August 15.

One free scholarship is being offered for this summer's class, to pianists who have not previously studied with Mr. Hughes, and registrations for the auditions for this scholarship have already been received from all parts of the country.

"The course is laid out," said Mr. Hughes, "along the most advanced lines of modern music education as applied to the study of the piano, and its value to both teachers and performers is enhanced by the fact that it lays important stress on the fundamental principles of tone-production, muscular condition, and comprehensive technical development, coupled with the application of these principles to an extensive selection of leading works from the pianist's repertoire. Style, tradition, and the underlying basis of musical expression at the piano are studied in connection with these more purely technical matters.

"Class and private lessons, lectures, informal discussions, and a series of recitals are included in the course. The size of the class will be limited to the number of students who can be accommodated on four afternoons weekly, thus assuring to each member careful individual attention and interest.

'Certificates will be given at the close of the master class to those pupils satisfactorily completing the full course of class and private lessons."

Jewel Bethany Hughes, who is in charge of musical instruction at the Todhunter School in New York, and who is known on the concert platform through her numerous two-piano recitals with Edwin Hughes, will teach in conjunction with her husband.

Over fifty individual recitals have been given in the principal concert halls of New York by professional pupils of Mr. Hughes, including four during the past season. In addition to concert tours in the United States, Hughes pupils have toured in Germany, France, Austria, Hungary, Holland, England; Japan and other oriental countries.

In New York City, Hughes pupils have appeared as soloists with orchestra twenty-four times, and in numerous chamber-music concerts. The National First Prize offered at the National Federation of Music Clubs' Biennial Contest for Young Artists has been won twice by Hughes pupils. They have appeared in important radio broadcasts, and as accompanists to many eminent artists. Three are listed in Who's Who in America.

Among the orchestras with which Hughes pupils have appeared as soloists are the New York Philharmonic, the Minneapolis, Detroit, Cleveland, St. Louis, Birmingham, Denver, Fort Worth and Newark Symphonies and the Havana Philharmonic Orchestra.

Hughes pupils are engaged as members of the faculties of many of prominent educational institutions in America, including the Juilliard School of Music, the Curtis Institute, Eastman School, Peabody Conservatory, Washington College of Music, Columbia University, the Universities of Pennsylvania, Oregon, Delaware, Georgia, Oklahoma and Utah, Ohio Northern University, Drake University; California, Indiana and North Dakota State Teachers Colleges; South Carolina, Mississippi and Georgia State Colleges; Vassar College, Smith College, Connecticut College, Columbia College, Whitman College, Salem College, Converse College, Meredith College, Erskine College, Queens-Chicora College, and other colleges, schools and conservatories too numerous to mention. In thirty-one of these institutions Hughes' pupils hold the position of president, director of music, or head of their department. A number occupy posts as supervisors and teachers of public school music, and others hold staff positions at leading radio stations in New York City and elsewhere.

"Among the important appointments to positions during the season just past," continued Mr. Hughes, "may be mentioned that of Alexander McCurdy as head of the organ department at the Curtis Institute in Philadelphia, and of Ray Ballard as head of the piano department at Connecticut College. Mr. McCurdy studied piano with me during three seasons in New York."

Edwin Hughes has, in addition to his New York master classes, also held master class sessions at the University of Minnesota, South Carolina State College, Washington College of Music, Fort Worth Conservatory and the Ganapol School of Musical Art of Detroit. He has appeared in lectures or lecture demonstrations before the Minnesota Music Teachers Association, Washington Music Teachers Association, Florida Music Teachers Association, South Carolina Music Teachers Association, South Plains Music Teachers Association, the Buffalo Piano Forum, the New York Singing Teachers Association, and other clubs and organizations. He was selected to preside at the Piano Forum of the Music Teachers National Association at their annual convention in Philadelphia, December, 1935. He is the author of numerous articles on musical subjects in American and foreign publications, and was formerly editor-in-chief of piano music for G. Schirmer, Inc. His editions included an important composition for piano, and mark, in many cases, the first publication of these works in America.

Mr. and Mrs. Frank Kneisel Visiting Europe

Frank Kneisel, violinist, was soloist at the concert of the Newark Civic Symphony Orchestra (Philip Gordon, conductor) in Newark, N. J., on May 27. Mr. and Mrs. Kneisel sailed for Europe on May 30. Before returning in September they will go to Paris; Lucerne, Interlaken, Zermatt and Geneva, Switzerland; Venice and Milan; Vienna, Ischl and Salzburg; Munich, Cologne and Berlin; and London and other English cities.

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Summer Session June 22—July 25

Fall Session Opens September 22

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Arthur H. Larson, Secretary-Registrar, Eastman School *of* Music, Rochester, N.Y.

Music in Adelaide

(*Continued from page* 5)

accompanied by a string quartet (led by Sylvia Whitington) organ and two pianos. Although the organ's massive background gave fullness to the choruses, the orchestral support was missed. John Horner conducted.

MIRIAM HYDE, COMPOSER

After three and one-half years abroad, the composer-pianist, Miriam Hyde (who was the overseas Elder Scholar for 1931) appeared at Town Hall, and revealed considerable added stature as an interpreter and executant. Her own compositions displayed seriousness of purpose allied with unusual inventive talent. The program began with Bach's Chromatic Fantasia and Fugue, a reading of combined clarity and eloquence. The fugue was beautifully handled, with colors well chosen and carefully shaded and unified. Beethoven's sonata (op. 81A) and the Handel-Brahms' Variations followed, and resulted in an encore, Brahms' intermezzo (op. 119). The modern bracket (Rachmaninoff, Scriabin, Prokofieff) and the player's own rhapsody and four concert etudes gave proof of her right to be considered in the front rank of Australian pianists and composers. Her final Chopin offerings were A flat ballade, two etudes, and C minor nocturne.

VOCAL RECITAL

Hilda Gill, recently returned from two years of study abroad, gave a Lieder recital. In an impressive program she gave proof of refined style and other interpretative gifts. After a sixteenth century group, Teutonic composers were represented by Brahms, Schubert, Schumann, Wolf, Strauss. An English group concluded the recital. George Pearce gave sympathetic pianistic support. This pianist always achieves distinction in his own right as accompanist.

TONAL ART IN CAFÉS

The informal atmosphere of the Piccadilly Café lends great attraction to the Salon meetings. At the latest one, Miriam Hyde's Fantasy Quartet was an interesting first performance, in which vocalists and pianists contributed with works by Franck, Michael Head, Balakireff, Verdi, Quilter, Massenet.

About 900 young people crowded the Apollo Café for the first Soireé for 1936 of the Corinthian Club. In this entirely novel and unconventional atmosphere (revolutionary in Australia) members of the younger set, including the patrons, enjoyed a program whose first half offered a scene from Hänsel and Gretel, a classical ballet, and vocal solos. The Australian Broadcasting Commission sponsored the second half. The orchestra, led by Stanilaus Tarscynski, did the overture to Gomes' Il Guarany. Borodine's In the Steppes of Central Asia, Rimsky-Korsakoff's The Dance of the Tumblers and three Handel works, and accompanied the violinist Arved Kurtz in Wagner and Tschaikowsky numbers.

CONSERVATORIES and SCHOOLS

Peabody Conservatory of Music

BALTIMORE, MD. — Twenty-eight students of the Peabody Conservatory of Music received various awards at the commencement exercises on May 29 in the Peabody Concert Hall. Lawrason Riggs, president of the board of trustees, presented the awards as part of the exhibition concert, in which many of the advanced students of the conservatory participated. Diplomas were awarded in piano to Leah Effenbach and in violin to Bernard Milofsky, both of the District of Columbia. The Master of Music degree was awarded to Laurence A. Petran of Minnesota. Those receiving Bachelor of Music degrees were, in piano, Dorothy E. Bunkley and Lucy Temple Willis of Virginia, and Tracy Archibald Eaton of New Hampshire; in school music, Louis W. Hilbert, Jr., of Maryland. Otto Ortmann, the conservatory's director, announced twenty-one successful candidates for the Teacher's Certificates, which indicate sufficient musical and pedagogical ability to teach the subjects: piano, Elizabeth Mary Carlin, Elizabeth Rowland Davis, Jean Ingelo Irwin and Lesleymae Rebecca Vipond of Maryland; Harriet Cushing Silver of Vermont; and Helen Spasoff of the District of Columbia. Violin: Dorothy Cross and Arlington Neal Judifind of Maryland, and Margaret Killingsworth of Texas. Voice: Gene Archer of West Virginia; Frances Raymond Brown of New York; Lansing Hatfield of North Carolina; Catherine Logan and Margaret McDowell of Maryland. Cello: Lura Jean Schroeder of Wisconsin; French horn, Paul W. Rosemark of Iowa; trumpet, Richard E. Gillespie of Pennsylvania; harmony, William James, Winship Lewis of Maryland. Church organists's certificate: C. Griffith Bratt and John Brice Keene of Maryland; and Elisabeth Marine Harvey of Illinois.

Juilliard Summer School Adds Six Courses

The Juilliard Summer School, New York, has added six new courses on methods and materials especially designed to aid teachers. These classes will be given by Fraser Gange and Charles Hackett in the vocal department; Guy Maier, piano department; Louis Persinger, violin department; and George Wedge and Harriet Johnson, adult education department.

These courses are presented in the form of lectures designed especially for teachers who wish to acquire new methods of presenting subject matter and to increase their repertoire of material for teaching.

Mr. Gange will devote his lectures to matters pertaining to the teaching of singing, both technically and artistically. Mr. Hackett is to lecture on interpretation and style of folk song, art song, recitative and oratorio. The development of opera will be studied with attention to the style of each school.

In the piano department Guy Maier's lectures are designed to give teachers a fresh approach to materials, technical methods and interpretation. Special attention is given to works by Mozart and Chopin and modern teaching pieces. A unique feature in this class is to be the use of motion pictures made by Mr. Maier to assist in the explanation of technical principles.

Mr. Persinger will give a course in the analysis and interpretation of violin repertoire and in the art of violin playing, and discuss tone production, the vibrato, good style; classic, romantic, and modern works will be played and analyzed, with Mr. Persinger himself demonstrating the works.

The Gist of Music, a series of lectures conducted by George Wedge, offers methods of teaching musical understanding through those fundamental principles of theory and ear-training which heighten the adult's appreciation of music.

Harriet Johnson's course presents the methods used in the Layman's Music Courses, Inc., of New York, evolved in laboratory classes by Olga Samaroff Stokowski for the purpose of developing active listening by the adult layman.

Louisiana State University School of Music

BATON ROUGE, LA.—Stefan Sopkin, Hendrik J. Buytendorp, and Louis Ferraro have been added to the faculty of the Louisiana State University school of music, as announced by Dr. H. W. Stopher, director. Mr. Sopkin, a recent member of the Cincinnati Conservatory of Music faculty, will teach violin; Mr. Buytendorp is to teach brass instruments and string bass; and Mr. Ferraro to act as opera coach.

Mr. Sopkin, who has been a member of the Cincinnati Symphony Orchestra, studied with Leopold Auer, Eugen Ysaye, Carl Flesch and Albert Spalding. After he began his concert career at 19, he toured Germany and France for two years, playing with many foreign symphony orchestras, including the Conservatoire Orchestra of Paris. On his return to the United States, he was soloist with the Chicago and New York symphony orchestra. In 1924 he made a concert tour, giving joint recitals with the Russian bass, Feodor Chaliapin. Mr. Sopkin has taught in New York, Chicago and Ithaca, N. Y.

Mr. Buytendorp holds both the bachelor of music and the master of music degrees from the University of Prague, Czechoslovakia. At present he is conductor of the Kalamazoo (Mich.) Junior Symphony Orchestra.

Mr. Ferraro studied at the Juilliard School of Music and the Institute of Musical Art in New York from 1918 to 1927, where he was a pupil of Kneisel in violin. Since then he has been playing in major orchestras in New York, including experience under Toscanini.

Mr. Sopkin will be the third artist teacher on the school of music faculty. The others are Eugenie Wehrmann-Schaffner, pianist, and Pasquale Amato, formerly of the Metropolitan Opera, who is head of the voice department in the school of music.

Cornish School

Student actors of the Cornish School of Seattle, Wash., were given a chance to test their mettle this spring with two plays being produced in as many weeks, and of totally different types.

The plays chosen by the School of the Theatre for the spring theatre season are Shaw's The Shewing Up of Blanco Posnet, and Juno and the Paycock by Sean O'Casey. Presented on May 28 and 29, Blanco Posnet offered, to the setting of an early American frontier town, Shaw's philosophy on good and evil. During the next week, there was Juno and the Paycock. This closed the Cornish drama season for the summer.

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MUSIC NOTES FROM COAST TO COAST

DENVER, COL.—The third annual Summer Opera Festival under the auspices of the Denver Post will take place early in July. As in the previous two seasons it will again take place in Cheeseman Park. The Vagabond King has been selected for several performances.

Under the competent direction of Helen Olin Roberts a successful performance of Gounod's oratorio The Redemption was given at Calvary Baptist church. The large choir, orchestra and soloists acquitted themselves satisfactorily. Mrs. Roberts deserves much credit for the performance.

Margaret Day Grubb presented advanced students in a fine piano recital of movements from concertos by Rubinstein, Liszt, Grieg and Tschaikowsky. She also presented her pupil Dorothy Johnson in her graduating recital at the Blanche Dingley-Mathews School. G. S.

FORT WORTH, TEX.—This city and county have an active music project program under the WPA administration, under the supervision of Mrs. John F. Lyons, Fort Worth, State supervisor. Extra-urban communities are reached especially through their schools.

The Southwestern Baptist Theological Seminary, the first of the colleges of the city to hold commencement exercises, presented Elijah with the choral club and ex-students. Soloists were Madeira Manchester, Mrs. I. E. Reynolds, John Toms and Edwin McNeely; accompanists were William Barclay, organist; Mrs. Edwin McNeely, pianist, and an orchestra; the production was directed by I. E. Reynolds.

The Men's Glee Club of Texas Christian University, directed by W. J. Marsh, has returned from the most successful tour of its history, and ended the season with a concert at home. In technical capacity and tone quality the club excels all its former attainments, and ranks as one of the best of its type in the South.

Among Fort Worth organizations and musicians which have appearances scheduled at the Texas Centennial Exposition, Dallas, are the Pro Arte String Quartet, Grace Ward Lankford, Virgean England Estes and Maxine Heichelbech, pianists, and the T. C. U. Men's Glee Club.

W. J. Marsh's new Centennial Mass was given its initial performance in St. Patrick's Church under the direction of the composer. It is a unison mass, planned primarily for outdoors Field Mass presentation on October 11 as the official mass of the Catholic Centennial service at the Dallas exposition.

Texas Wesleyan College presented Lola Ruth Stanfield, May Rosenlund and Mignon Fenoglio in concertos and Herbert Daugherty, bass, in an aria, all with orchestra, under the direction of Marius Thor, director of music.

Town Hall, as the final attraction of its season, presented Sadah Shuchari, violinist, in recital. With finely ordered technic and warm, temperamental appeal the player won enthusiastic response from the large and discriminating audience which attends these programs. E. C. W.

GRAND RAPIDS, MICH. — Saint-Saëns' Biblical musical drama, Samson and Delilah, was presented in concert form as the offering for the second annual May Festival. Collaborating were the Grand Rapids Symphony Orchestra and the Civic Festival Chorus of 300 voices, under the leadership of Karl Wecker. The chorus, which was drilled by Frank B. Goodwin, was augmented by members of the Civic Chorus of Holland, Mich. The excellent soloists were Myrtle Leonard as Delilah; Myron Duncan as Samson; Arthur Anderson as the High Priest and the old Hebrew; and Mr. Goodwin as Abimelech. Byron Morrow acted as Narrator.

Mr. Wecker, assisted by James Whistler, conducted the WPA orchestra in a concert which with the exception of Beethoven's fourth symphony and the Bruch concerto in D minor played by the American violinist, Roderick White, was devoted to compositions of contemporary American composers.

The Excelsior Holland Male Chorus (Harold Tower, conductor) gave its second concert of the season in Civic Auditorium, singing with verve and precision a well arranged program. Soloists were Charles E. Vogan, pianist, and Paul A. Humiston, organist. They also accompanied some of the choruses, adding much tone color to the numbers. John Malinowski was accompanist for the chorus.

The Paulist Choristers, of Chicago, under Father O'Malley, gave an interesting program in Civic Auditorium. Under the auspices of Bethlehem Lutheran Church the Augustana Choir of two choruses, the Jenny Lind Chorus of women's voices and the Wennerberg Chorus of men's voices, gave an enjoyable concert under their gifted leader, Henry Veld.

The Bards gave their annual musical program which consisted of a musical comedy, The New-dists, words and music by members. The composers were Mrs. C. A. Donaldson, Mrs. John G. Emery, Mrs. Maria Lund Royce, Marie Danhof, Mrs. Lee Spindle and Mrs. Don C. Lillie. The singers were Mr. and Mrs. Charles MacDonald, Mrs. B. H. Masselink, Mrs. William Van Steenbergen, Mrs. Winter Snow, Mrs. Mabelle LaCouvre Levine, Mrs. F. W. Longyear, Lorna Luneke, Adele Woltjer, Nancy Boyd, William H. Turner, Wessell Shears, Howard Irish, Horace Walcott, Charles Parish. H. B. R.

HOUSTON, TEX.—The newly elected officers and directors of the Houston Symphony Orchestra are: Walter H. Walne, president; Jone E. Green, Harry Wiess, vice presidents; Milton Underwood, treasurer; Mrs. Ray Dudley, corresponding secretary, and Mrs. Oveta Culp Hobby, parliamentarian. The new board members include Jesse Andrews, recently returned from Kansas City where he was a director of the Kansas City Symphony Association. Other new members are James L. Shepherd, Jr., John E. Green and Harry Wiess.

The Houston Council Parent-Teachers Association, under the leadership of Mrs. C. R. Larimer, president, presented Reginald de Koven's Robin Hood. The Parent-Teachers Singers, under the direction of Mrs. B. Q. Green, have given concerts in Houston schools, and many of the nearby towns.

Mrs. John Wesley Graham, is engaged in plans for a musical production representing Houston and Harris County at the Texas Centennial Exposition in Dallas. This musical program will have 200 selected singers. K. B. M.

NEW ORLEANS, LA.—A "little season," following one of the most extensive musical years, has directed interest during the past few weeks toward recitals by local individuals and groups. Prominent among these have been the graduation recitals in the music schools and colleges, and the annual appearance of student musical groups. Particularly successful was the concert of the Newcomb Glee Club, assisted by the Newcomb Orchestra and the Tulane-Newcomb A Cappella Choir. The program, prepared and directed by Maynard Klein, presented liturgical numbers and lyrics, concluding with several attractive Creole songs. The officers in these groups include Imogene Durrett, Dalton Crichlow, Lucille Comes, Katherine Nolan, Carolyn Stubbs, Reba-Nell Hoffman, Dorothy Haas, and Alice Kiern.

Attica Aitkens, pianist, was responsible for a charming intimate recital before a large number of invited guests gathered in the home of Dr. and Mrs. John G. Pratt. Personality attractively colored her artistic interpretation of a program presenting music of the romantic and modern periods.

The observance of National Music Week prompted activities on the part of a number of organizations, and was concluded with the local competition in the national piano tournament. O. M. L.

PORTLAND, ME.—Unusual activity marked the musical calendar of this city during the past month with every important musical group presenting programs of some sort and several visiting artists and organizations giving added impetus to the waning musical season. The various musical clubs had annual meetings and election of officers, bringing the season's activities to a close and the several choral and orchestral bodies presented their final programs of the year.

The Maine Chapter of the American Guild of Organists has been presenting a series of four special organ concerts, enlisting the services of distinguished visiting soloists, including Dowell McNeil, George Faxon, E. Power Biggs and Earl Chamberlain. Two of these were given at St. Luke's Cathedral and two at City Hall Auditorium, proving to be decidedly worthy and inspirational events.

The Women's Choral Society (Rupert Neily, director) presented its annual concert at the State Street Parish Hall on May 5, attracting a large and discriminating audience to hear a well-balanced program of music for women's voices. The group was assisted by a young soprano, Fabiola Caron, of Brunswick, Maine, who won an ovation for her artistic singing of songs by Debussy, Fontanailles and other French writers.

The Portland Rossini Club, the oldest musical club in the country, had its annual meeting at the Columbia Hotel, May 7, at which time Louise H. Armstrong was elected president, to succeed Julia Noyes, retiring after nineteen years as head of this venerable club. In recognition of her long service, Miss Noyes was made honorary president.

During National Music Week programs were presented at various hospitals and institutions and special observances were held by the music clubs. Mrs. Mortimer Bremon was chairman of the activities.

At its annual meeting the Kotzschmar Club re-elected Fred Lincoln Hill as president; E. Clayton Frank, vice-president; George Pennell, secretary; and Harold M. Lawrence, treasurer. The board of directors includes Benjamin G. Ward, Harold C. Furlong and Gustav T. Jensen.

Of major proportions was the two-day convention of the New England High School Band, Orchestra and Choral Festival, held in this city, May 22 and 23, with 3,000 students from various high schools in New England participating. The order of exercises included music auditions, marching contests and drilling concerts and the main event was a brilliant concert presented at City Hall Auditorium, by fourteen different groups from as many schools. This concert was notable for the really splendid work of each group and for the appearance of the cornetist, Walter Smith, as guest soloist. In the competitive contests held at the Portland High School Stadium, the major honors were awarded to the Waltham (Mass.) High School Band. This event drew an audience of 5,000 spectators, bringing the convention to a spirited close.

The most important of the concerts the past few weeks was that of the Portland Symphony Orchestra assisted by J. Daniel MacDonald, brilliant pianist. Under the baton of Paul Melrose, noteworthy conductor, the orchestra was heard to advantage in Mozart's symphony in C major. The one highlight of the evening was the MacDowell concerto in D minor for piano and orchestra performed by Mr. MacDonald, who interpreted this work in a spirited manner, and was well supported by the orchestra.

Katherine Hatch Graffam, prominent cellist, presented Anna Korda, one of her pupils, in a recital recently. Miss Korda was heard in three interesting groups, and was assisted by her sister Marion, who gave a group of violin numbers. S. R.

ADELE MARGULIES

is sailing for Europe, and will teach piano in Vienna, Austria, her native city. Following appearances as soloist with the principal orchestras of New York, she established the Margulies Trio, which pioneered in presenting important works. She won prominence as instructor of piano, and five years ago went to Houston, Tex., expecting to remain one season only, but the urging of pupils resulted in her remaining there until now.

Furtwängler Honored

VIENNA.—The Philharmonic Orchestra has conferred upon Willhelm Furtwängler the Ring of Honor, "for his pre-eminent qualities as conductor and musician." Others to receive the honor thus far are Weingartner, Toscanini, Richard Strauss and the late singer, Richard Mayr.

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Winnipeg Hears New Cantata

Icelandic Anniversary Celebrated—Harold Samuel in Recitals

WINNIPEG, CAN.—The First Lutheran Church here was filled on May 6 for a premiere performance of a cantata composed by Jon Fridfinnsson, seventy-year-old Icelandic pioneer, to celebrate the millennial of Iceland's parliament. Paul Bardal conducted a chorus of eighty voices picked from the Icelandic Choral Society of Winnipeg. Soloists were Mrs. B. H. Olson, soprano, and Paul Bardal, baritone. Mrs. Bjorg V. Isfeld accompanied at the piano. Though the cantata is simple in structure and harmony, there was much beauty voiced by soloists and choir. Other compositions on the program by the same composer were a quintet for piano and strings in B minor, and a soprano solo sung by Lillian Baldwin with violin obbligato by Palmi Palmson. Presentations were made by Dr. A. Blondal.

Mrs. C. P. Walker (Hattie Anderson), a native of New York City, spoke to a large audience in the Walker Theatre on May 8 giving personal reminiscences of an active life on the stage in Canada and the United States over a period of fifty years. A special concert orchestra of thirty-five musicians, conducted by Eugene Hudson, assisted with suitable music and also accompanied Carrie Mahalek and Gertrude Newton, resident sopranos, in songs chosen from light operas popular in the gay nineties.

Gwendda Owen Davies presented Gordon Watson in piano recital on May 27 at the Riverview United Church. The church was well filled with an appreciative audience of musicians and friends who gathered to express esteem for the young pianist who will shortly leave Winnipeg for London, England, to fulfill the terms of a Royal College of Music Scholarship awarded him in 1935.

Sponsored by the University of Manitoba, Harold Samuel presented two Bach recitals on June 4 and 5 in Theatre A of the University Buildings, Broadway. These piano recitals attracted crowds sufficiently large to fill every available seat, and Mr. Samuel played impeccably, arousing intense enthusiasm. A. C.

Rudolph Ganz's Concert Engagements

On June 2 Rudolph Ganz, pianist, gave a recital at the Valleyland Festival and the State Convention of the North Dakota Federation of Music Clubs at Fargo. On June 8 he performed for the Montana Music Teachers State Convention at Helena, Mont., and held a master class the next day. Commencement exercises of the Chicago Musical College on June 17 required his return to Chicago.

On June 23 Mr. Ganz will deliver a lecture on music in the Middle West before the Second Annual Country Life Institute at the Iowa State College in Ames, Ia. On July 23 Mr. Ganz joins his colleagues, Jose Iturbi, Harold Bauer and Ernest Hutcheson, for a performance of the Vivaldi-Bach concerto at Robin Hood Dell in Philadelphia. Two days later he is to be soloist with the Philadelphia Orchestra at the same place. On July 27 these four artists are to repeat the Bach concerto at the New York Stadium. Mr. Ganz has several guest conducting appearances later in the summer.

The summer master class at the Chicago Musical College, of which Mr. Ganz is the president and artist director, begins on June 22.

Dalcroze School of Music Scholarships

One whole and two partial scholarships are available, on a competitive basis, for the annual six-week intensive summer course of the Dalcroze School of Music, New York, to be held from June 29 to August 8. Applicants should make appointments for personal interviews with Loma Roberts, summer school director, before the opening day of the session. The course includes class and private instruction in piano, piano improvization, solfege and Dalcroze Eurythmics. There will also be a special class in composition and improvisatioh for the dance, given by Harvey Pollins.

Frederick Jacobi on Juilliard Faculty

Frederick Jacobi, composer, has been engaged to teach composition at the Juilliard Graduate School, New York. Mr. Jacobi and Bernard Wagenaar, already a member of the faculty, will fill the vacancy created by the death of Rubin Goldmark. Mr. Goldmark had been on the faculty since the

(*Keystone Photo*)
FREDERICK JACOBI

school's inception in 1924, and when illness interrupted his teaching last winter, it was at his suggestion that Mr. Jacobi was asked to act as his substitute at the Graduate School.

Mr. Jacobi was born in San Francisco. He studied piano in New York with Paolo Gallico and Rafael Joseffy, composition with Rubin Goldmark, and later with Paul Juon and Ernest Bloch. From 1913 to 1917 Jacobi was assistant conductor with the Metropolitan Opera Company, but resigned from this activity to devote his entire time to composing. His two string quartets, one of which is based on American Indian themes, have been extensively played by the Flonzaley and the Pro Arte Quartets. The orchestra suite, Indian Dances, has been performed by a number of orchestras in Europe, and in America by the Boston Symphony Orchestra under Koussevitzky, the Philadelphia Orchestra under Stokowski, and by the San Francisco Symphony Orchestra under Alfred Hertz.

In the spring of 1934 Mr. Jacobi's concerto for cello and orchestra received its first performance in Paris with Alfred Cortot conducting and Diran Alexanian playing the solo part. Artur Rodzinski, conductor of the Cleveland Orchestra, gave the work its American premiere with Victor de Gomez as soloist. The concerto was also played this winter by the Juilliard School Orchestra under Albert Stoessel.

Mr. Jacobi is a member of the executive board of the League of Composers and the board of directors of the American Section of the International Society for Contemporary Music. Mr. Jacobi sailed on June 6 to spend the summer in Switzerland.

Dilling Pupils in Harp Program

A harp recital by pupils of Mildred Dilling was given in the Beekman Tower Ballroom, New York, on June 6. Members of the children's class occupied the first part of the program. Marjorie Leigh, Susan Stever, Elizabeth Ann Cooper, Jane Davey, Jane Adams, Patricia Paulson (pupil of Williams), Lois Engstrom, Eleo Travers and Mary Elizabeth Davis played folk songs and music by Weber, Mozart, Brahms and Hasselmans. The senior class was represented by Olive Fanelli, Virginia Murray, Leone Paulson, Patricia Paulson and Mrs. Paulson, Betty Jane Gahagen, Ruth Johnson, Geraldine Ruegg, Irene Branin, Ruth Latta Davey and Mrs. Davey, Lorraine Hoover, Suzanne Savoy, Jane Wyeth and Betty Gordon. Besides solos there were several ensemble numbers in an assortment including pieces of Bach, Schubert, Debussy, Pierné, Albeniz and Granados. Miss Wyeth played a march of her own composition. The various degrees of development represented in this musicale were exemplified with skill by the performers, many of whom show much promise. Miss Dilling's fine pedagogy is apparent in the execution and expression of all her pupils. J. V.

Fontainebleau School Enrollments

More than seventy cities will be represented at the Fontainebleau Schools of Fine Arts and Music, in France, this summer during the summer school session. Educational institutions from one coast to the other will see their graduates or present students at study at the American schools at Fontainebleau this year. Among the universities represented are Harvard University, Yale University, Princeton University, Cornell University, Syracuse University, University of Michigan, University of Cincinnati, University of Minnesota, University of Texas, University of Wisconsin, Washington University (St. Louis), University of Washington (State), Oxford University, Columbia University; the colleges represented are Vassar College, Wellesley College, Union College, Principia College, College of St. Catherine, Marymount College, Nashville A & I State College, Michigan State Teachers College (Mt. Pleasant), Wilson College, Hunter College, Connecticut College, St. Stephen's College, Olivet College; and of the schools, there are students from Pine Manor School, Tenacre School, Finch School, Milton Academy, Massachusetts Institute of Technology, Georgia School of Technology, Massachusetts School of Art, Boston Museum School, Traphagen School, National Academy of Design and Eastman School of Music.

Violette van der Velpen, of Paris, will have charge of the harp class at the Fontainebleau School of Music this summer. She has been engaged as a regular member of the staff.

Dr. William C. Carl's Activities

Dr. William C. Carl, director of the Guilmant Organ School, New York, and organist and choirmaster at the First Presbyterian Church, New York, plans to sail the middle of June for his annual holiday abroad. He will remain in Europe until the latter part of September, spending considerable time in the mountains of Germany and attending festivals in his search for novelties to produce here next season.

The thirty-fifth annual commencement of the Guilmant Organ School was held on June 2 in the West End Presbyterian Church, following the final examinations which took place before the board of examiners, Dr. David McK. Williams, organist of St. Bartholomew's Church, and Frank E. Ward, organist of the Church of the Holy Trinity, New York.

Dr. Carl's 1935-36 season has been one of the most active of his career. At the First Presbyterian Church the eleven musical services included presentations of Nebuchadnezzar, by George Dyson (first time here—two performances); The Penitent David of Mozart (first time here); the Bach B minor Mass and St. Matthew Passion; Handel's Messiah (two performances); Elijah (Mendelssohn); Samson (Handel); Creation (Haydn); and St. Paul (Mendelssohn). Dr. Carl also delivered his lectures, Musical Journeys to France, Germany and England, before clubs, societies and schools.

Mu Phi Epsilon National Convention to Be Held in Oakland, Cal.

The twenty-fourth national convention of Mu Phi Epsilon is to be held at Mills College, Oakland, Cal., June 29-July 2. The chapters and clubs of the Pacific Province will act as the hostesses in entertaining the convention. Alice Van Der Sluis King of Oakland is the chairman of the convention committee. Mrs. King is a member of the San Francisco Club of Mu Phi Epsilon. The Pacific Province president is LaVerna Kimbrough of Pullman, Wash., who is chairman of hospitality. The national president, Bertha Marron King of Minneapolis, is to preside at all meetings.

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American Music In Bucharest

Philharmonic Conducted by Georgescu and Others—Opera Mounts Don Juan, Sung in Rumanian—Concert of United States Works Includes Gershwin's Rhapsody in Blue

BUCHAREST.—The Philharmonic Orchestra gave Verdi's Requiem for the first time here under the direction of Jonel Perlea, conducting in highly meritorious fashion. The Carmen Choral Society also contributes its services to this enterprise, as well as singers from the Rumanian Opera and the distinguished Jugoslavian contralto, Melani Bugarinovici.

George Georgesco was the animator of a number of concerts, those at which he performed symphony in D (Brahms) and Life of a Hero (Strauss) being outstanding. Soloists under him were Alexandre Uninski, who played the Liszt A major piano concerto with surprising technic but little expression; Richard Odnoposof (Vienna), who gave a worthy interpretation of Saint-Saëns' B minor violin concerto; and Lola Bobesco, young Rumanian violinist, whose exquisite talent assured the Lalo Spanish Symphony sensitive and charming presentation. Rhapsody in Blue by Gershwin, with Ion Filionescu at the piano, proved extremely successful.

Mihail Jora, composer-conductor, conducted the Philharmonic with signal impressiveness, not to overlook the valuable officiations of Vittorio Gui, erstwhile leader of the Florence Orchestra.

MOZART "PREMIERED"

An interesting premiere for Bucharest was the performance of Mozart's Don Juan (sung in Rumanian) at the Opera on April 5. It scored from first note to last, the public lavishing warm applause. Jonel Perlea conducted. The stage directing was by M. Pavel. Prominent in the cast were Gh. Folescu (Leporello), Emilia Gutianu (Zerlina) and Serban Tassian (Don Juan).

AMERICAN MUSIC

The American Institute of Rumania sponsored a concert of American music on March 8. Among the composers who were represented, Leo Sowerby, with his quintet for wind instruments, won a particular success. His interpreters were C. Popesco (flute), Furman (oboe), Broasca (clarinet), Christache (horn) and Scheuch (bassoon). The program further included a violin concerto by Gusikoff and Machon, played by Sandu Albu, who also gave us Moto Perpetuo, by Cecil Burleigh; and a group of songs by MacDowell, Cadman, Griffes and Carpenter, sung with refinement by Constantin Stroescu. The Friends of Music Quartet ended the concert with a quartet by Chadwick. The accompanist of the evening was Th. Rogalski. The concert, which was broadcast, gave enjoyment to a large audience and created considerable interest in a subject too little known in these parts.

RECITALS

Ably seconded by Tasso Janopoulo, pianist, Jacques Thibaud, did two memorable recitals. His appealingly noble playing enchanted his numerous hearers, especially in Fauré, Chausson, and Mozart.

Ovid Drimba, young Rumanian piano recitalist, gave proof of serious talent and artistic comprehension. Davidsbündlertanze (Schumann) and sonata in B minor (Chopin) showed his attainments to fine advantage.

ROMEO ALEXANDRESCO.

Norden Marks Tenth Anniversary as Reading Choral Conductor

N. Lindsay Norden has completed fifteen years as conductor of the Reading Choral Society, Reading, Pa. (200 voices), founded in 1875. Some of the masterpieces produced during this period include: St.

(*Photo by Kubey-Rembrandt*)

N. LINDSAY NORDEN

Matthew Passion (4), Christmas Oratorio, Mass in B Minor, Bide With Us, Bach; Requiem and Te Deum, Verdi; Music an Ode and Myrtil in Arcadia, Hadley; Thanatopsis and Benedictus, Norden; Requiem (2), Song of Destiny, Nanie, Ave Maria, Triumphlied, Gesang der Parzen, Rhapsodie, Brahms; Te Deum (2), Dvorak; Samson and Delilah and The Heavens Declare, Saint-Saëns, Hymn of Praise and Elijah (2), Mendelssohn; The Redemption and Faust (concert form), Gounod; Bon Bon Suite, Coleridge-Taylor; Hora Novissima, Parker, and many shorter works.

The orchestral numbers have included: Fourth Symphony, Tschaikowsky; Academic Festival Overture, Brahms; Symphony in B Minor, Schubert; Prelude and Liebestod, Wagner; Finlandia and Romance for String Orchestra, Sibelius; Sakuntala, Goldmark; Silver Plume, Norden; Largo from New World Symphony, Dvorak, and many movements from symphonies.

This program has been made possible by a particularly permanent personnel in the chorus; there have been few changes. The orchestral part has been furnished by the men of the Philadelphia Orchestra, the past few seasons assisted by a few players from the Reading Symphony Orchestra. The chorus has given three annual performances of Bach's B Minor Mass, the one given this spring having been repeated in the Baptist Temple, Philadelphia.

Milwaukee Season Has Gala End

Stokowski Conducts Philadelphia Orchestra Before Audience of 6,000—New Male Chorus in Debut—8,000 School Pupils in Tournament

MILWAUKEE, WIS.—The Music season in this city wound up with a triumphant finale marked by shouts and cheers for a new male chorus, a symphony orchestra concert drawing 6,000 music lovers, and an impressive music tournament presented by 8,000 public school music students.

Leopold Stokowski, directing the Philadelphia Orchestra, provided the top thrill for the season in the Bach-Wagner program played at the City Auditorium, the audience being composed of music lovers from the whole state who bought almost every seat in the great hall, including most of the 300 box seats. Mayor D. W. Hoan and former Governor Kohler were among many public officials present and professions, business, social and music circles were represented in the brilliant assemblage. Margaret Roce, local manager, sponsored the concert.

Mr. Stokowski presented virtually the same program offered last autumn in New York. The director's skillful transcriptions of Bach, composing the first half of the program, disclosed orchestral harmonies of stunning power and beauty, and the direction was superb in regard to dynamics, pace and penetration. This part of the concert roused much excitement and prolonged applause, with many encores and explanatory remarks by the leader. In Wagner with one exception, Mr. Stokowski frankly failed to impress hearers quite so deeply. Milwaukeeans know their Wagner from impressive readings through many seasons, but greatly liked the deep devotion of his version of the Lohengrin Vorspiel.

The Symphonic Male Chorus, directed by Alfred Hiles Bergen, at Pabst Theatre, stepped into the front ranks of fine musical organizations with a request program before a packed house. Mr. Bergen's control of dynamics, musicianship and long experience was shown so effectively that he roused a veritable tumult and shouts that surprised the audience itself, after the singing of a Negro ballad, Daniel. Quentin Deuster, local concert pianist, as soloist won a striking success, too, in works by Chopin, Liszt and moderns.

EASTERN WISCONSIN MUSIC FESTIVAL

The Eastern Wisconsin Music Association (E. Grant Boltz, president) sponsored a festival which packed the main hall and four smaller halls in the City Auditorium with concerts and demonstrations. Marked improvement in ensembles, intonation and clarity of presentation, really admirable, were exhibited. Judges were Harold Bachman, Mr. Dasch, Edward Meltzer, Max Krone and Neeil Kjos from Chicago, and Ralph Tillema, Milton H. Rusch and Hugo Anhalt of Milwaukee.

The lyric Male Chorus (directed by Herman Smith) presented with notable success a distinguished program and soloist, Ennio Bolognini, the cellist, at the Auditorium. A fine *a capella* suburban chorus, the High School Wauwatosa Chorus, filled the place of another solo feature. Mr. Bolognini was in top form and scored a resounding success.

J. E. McC.

Ivan Phillipowsky Plays in Duncan, B. C.

Ivan Phillipowsky, pianist, gave a recital during May at the Capitol Theatre, Duncan, B. C. He played an Old English group by Purcell, Arne, Maurice Green and an anonymous composer; Schumann's Carnaval, the Chopin sonata in B minor (op. 58) and pieces by Rachmaninoff and Liszt.

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Ensemble Music in Havana Concerts

Two Orchestras, Soloist, Chorus, Chamber Group and Duo-Piano Pair Among Those Providing Interesting Programs in Cuban Capital

HAVANA, CUBA—The program for the monthly concert of the Orquesta de Camera of Havana at the Principal de la Comedia Theatre on May 10 held Mozart's serenade in G, Beethoven's serenade in D and two compositions scherzo and chamber music for six instruments written by José Ardevol, conductor of the orchestra.

Emiliana de Zubeldia and Miirrha de Alhambra, duo pianists, gave a recital at the Auditorium on May 10. The program comprised two of Miss Zubeldia's compositions, scherzando and sonata, and her own arrangements of the Bach overture to the cantata No. 1, Gluck's gavotte, Murray-Jacoby's San Domingo, the Jota of Albeniz and Lecuona's inspired Cuban dance La Comparsa. The ensemble was excellent and the two pianists were applauded generously.

SOPRANO AND CHORUS ASSIST ORCHESTRA

The Symphony Orchestra of Havana assisted by Edelmira de Zayas, soprano, as soloist and a chorus of sixty voices from the Girls' Public School (No. 24) of this city offered a concert at the Marti Theatre on May 17. The orchestra played the familiar Mozart symphony in C and the Bach-Franko Arioso for string instruments. Catalani's Ebben ne andró lontana; the romance from La Wally; Huarte's Spanish Madrigal and Gonzalo Roig's For You, a Cuban caprice, were sung beautifully by Mme. de Zayas, possessor of a voice of agreeable quality. Toselli's Serenade and Romeo's Lullaby, arranged for chorus and orchestra by Mr. Roig were well performed. Rossini's The Charity, a sacred chorus with Mme. de Zayas in the solo part closed the program, and made an excellent impression.

GLAZOUNOFF COMMEMORATED

In memory of the late Alexander Glazounoff, the Havana Philharmonic Orchestra presented as its first number in the concert at the National Theatre on May 24, Spring (op. 30), one of the most beautiful works of the eminent Russian composer. It received a satisfying reading under Amadeo Roldan's guidance. Rimsky-Korsakoff's piano concerto followed with Carmen Cruz as soloist. Emil L. Kahn, young German composer and conductor, directed the second part of the program consisting of the Schubert Unfinished Symphony and Wagner's Die Meistersinger Overture. Both of them received a notable interpretation under his baton, particularly the last, which brought him an ovation and many recalls to the podium. H. DE B.

Orchestras Active in Richmond

Sixth White Top Festival, Planned for August, to Feature Folklore and Music

RICHMOND, VA.—The Virginia Symphony Orchestra of fifty WPA musicians, under Wilfrid Pyle, gave the fourth of its series of free public concerts at the John Marshall High School on May 27. The program comprised the Marriage of Figaro Overture (Mozart), symphony in E flat major (Mozart), and the L'Arlesienne Suite (No. 1) (Bizet). Waller Scott, Richmond soprano, sang a recitative and aria from the Marriage of Figaro and the aria Je dis que rien from Carmen. Miss Scott disclosed an excellent voice of fine quality, singing with commendable judgment and highly admirable technic. Mr. Pyle's conducting was able and the organization displayed increased musicianship.

On May 25, Franklin Woodson's orchestra, the Richmond Civic group, gave its final seasonal concert at the John Marshall School, enlisting younger instrumentalists who are members of local high school orchestral groups. A Haydn symphony was the principal offering, with other lesser compositions. Ernestine Briesmeister, an infant prodigy of 5 years in age, in a Brahms waltz and a Schubert cradle song, was a featured soloist, eliciting much applause. Maurice Tyler, tenor, sang a Coleridge-Taylor aria in opulent voice and with stirring qualities of interpretation. Other items were a flute solo by Jean Grant, a violin solo by Mary Clair Bruce and a bassoon solo by Franklin Crouch. There was also a violin quartet comprising Caroline Frasier, John M. Traylor, Robert Lawrence and Mary Buxton.

The Musicians' Club of Richmond gave its final concert at the Woman's Club on May 26, presenting the club chorus, directed by James Womble in American, English and Russian numbers; songs by Maurice Tyler and Jessie Wayland Day and a group of Debussy preludes by Benjamin Medford. Mrs. Channing Ward and Mabel Maxson Stradling accompanied. The program was concluded by the Little Symphony Orchestra, conducted by Wilfrid Pyle, in the Suite Antique by Albert Stoessel. Roxane Mathieu acted as program chairman.

WHITE TOP FESTIVAL PLANS

The sixth annual White Top Folk Festival is planned for a two weeks' session, beginning August 3, as announced by its director, Annabel Morris Buchanan. Eminent speakers and instrumentalists will appear during the programs and lectures on drama, folk dancing and folk-balladry offered. Representatives of the National Federation of Music Clubs and the Southeastern Folklore Society are to participate.

A music festival of Negro groups of singers was given at the City Auditorium on May 26, in which the Virginia State A Capella Choir, led by J. Harold Montague, appeared in Russian anthems, a field in which the singers found a happy medium. Beauty of tone, shading and intensity of feeling especially marked the singing of these numbers. Other groups of singers and soloists participated. J. G. H.

Edwin McArthur Sails for European Visit

Edwin McArthur, accompanist for Kirsten Flagstad, Elisabeth Rethberg, Ezio Pinza and Frederick Jagel, as well as other prominent artists, with his wife sailed on May 26 for Europe by the SS. Normandie.

(*Photo © by G. Maillard-Kesslers.*)
EDWIN McARTHUR

Going first to London, he was the accompanist for Mme. Flagstad's first recital at Queens Hall. He will spend three months in travel, study and attending the festivals at Bayreuth, Munich and Salzburg. Mr. McArthur returns to New York on September 1, where he will be in his studio for five weeks prior to a second transcontinental tour with Flagstad and recitals with other concert artists.

Florence Foster Jenkins Gives Poetry Week Recital

Annually during Poetry Week Florence Foster Jenkins features a recital at Sherry's, New York, and the event of May 29 brought her a crowded house. She sang five arias, from Der Freischütz, Lohengrin, Manon, Lakmé and Phoebus and Pan, in German, French and Italian, retaining the interest of all. Her feeling for the dramatic is pronounced, with model enunciation in all languages, and there was agility and humor in the Bach air and the Laughing Song (Manon). Sleepy Land, dedicated to her, by Grace Leadenham Austin, who was at the piano, was sung in gentle, moving vein; The King of China (Kramer) provoked smiles, and Sing, Joyous Bird (Phillips) gave opportunity to Anita Browne, president of Poetry Society, to refer to Mme. Jenkins' constructive work. William J. Cowdrey was an able accompanist. Anja Sinayeff performed interesting violin solos, and Pearl Hayes Hackett read The Cosmic Christ (Mabel Strubel). A dramatic reading of The Selfish Giant (Wilde) gave St. Clair Bayfield opportunity for wide range of voice and expression, which he utilized in every detail; it was a moving presentation of an expressive theme. F. W. R.

Sioux City Celebrates Second Music Week

SIOUX CITY, IOWA.—The second annual Music Festival Week was celebrated in Sioux City, May 24-29, in the Grandview Music Pavilion, a natural amphitheatre, seating 10,000 people. One of the chief programs brought a performance of Mendelssohn's Elijah, conducted by Paul MacCollin. Participants were the Sioux City Festival Chorus and Sioux City Symphony Orchestra (Leo Kucinski, conductor), and Mrs. M. B. Herzoff and Mrs. S. H. Rogers, sopranos; Henry Hedeen, tenor; and Katharine Dodsley, accompanist. The chorus consists of 150 voices, the orchestra of fifty players. The oratorio was successfully presented to a large and appreciative audience.

On the preceding evening, the full Sioux City Symphony Orchestra (some seventy musicians) gave a concert, the list of numbers comprising Weber's Jubilee Overture, the wedding march from Mendelssohn's Midsummer Night's Dream music, concerto in D for violin and orchestra by Saint-Saëns, Glazounoff's Concert Waltz, Moussorgsky's A Night on Bald Mountain, the Clowns Dance from Smetana's The Bartered Bride, Strauss' Wine, Women and Song waltzes, and the Russian Sailors Dance from Gliere's Red Poppy. The other programs of the festival were given by local bands and glee clubs. M. N.

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Prague Season Includes Opera Novelties

(Continued from page 5)

achieved phenomenal results during the card-playing scene. Kurt Erich Preger as Dick Johnson did firm, ringing tonalizing. Theodor Scheidl made a remarkable character study of the Sheriff. Renato Mordo functioned as stage director. The scenery was by Leopold Kotulan. The orchestra scintillated under Hans Georg Schick.

The restaging of Mona Lisa by von Schillings (late German composer of over-estimated talent) had a cool reception. Without exaggeration it can be said that this opera, despite certain attractive details, is not to the character of today's audiences. Georg Szell did his utmost to raise a thankless performance to an artistic standard. Rose Pauly proved equal to the title role; Scheidl matched his tonal portrayal of Giocondo with his histrionic; Rose Book was a seductive Mona Ginevra; Hertha Rayn (Dianora), Adolf Fischer (Giovanni de' Salviati) and the other Renaissance noblemen gave their best. The work, stage-managed by Paul Schlenker and mounted by Leopold Kotulan, was played to a scanty house.

Volpi Fêted

When Lauri-Volpi visited Prague in order to sing two roles, the German Theatre was not only sold out, but also stormed and besieged. So great was the demand for tickets that foreign correspondents were not allowed to hear both Rigoletto and Aida. Even Volpi was unable to give me admission, and from accounts of colleagues, he entirely won his audiences.

Among other guests, Zdenka Zika used her cultivated soprano with intelligence and taste in Tosca and Bohème, and Reich-Dorich established herself as Isolde, which she sang with intimate knowledge of the Wagnerian style. At the National Theatre, Emerich Godin, young Slovak newcomer, lent his lyric-timbred and wide compass tenor to the part of Rodolfo (Boheme).

Walter Concert Sold Out

Bruno Walter conducted the Czech Philharmony Orchestra in a highly finished if not fascinating performance of Mahler's Song of the Earth. Enid Szantho, Vienna Opera contralto, sang with clear diction and deep feeling. Charles Kullmann proved himself an intelligent tenor of fine lyric quality. Walter's delivery of the Unfinished Symphony (Schubert) was effective in clarity and sweetness of tone, yet lacking accent in the first movement. Applause culminated in ovations.

Otakar Jeremias, with the same orchestra, gave a notable interpretation of Beethoven's eighth symphony, offering joy to a large audience. Marta Kasova, contralto, and Zdenek Otava, bass-baritone, excelled in ballads and romances by Novak, new to Prague.

A native newcomer of conspicuous talent was Jaroslav Vovel, opera director in Moravian-Ostrau. In Czech works he held the baton in firm hand, but did not know so well what to do with Brahms' second symphony, a work foreign to his nature. The concert was poorly attended.

The last Czech Philharmonic Orchestra concert, the program of which is always chosen by the subscribers, consisted of two imposing choral works. Karel Sejna displayed the inexhaustible beauties of Missa Glagolskaja, by Janacek, and Karel Jirak was the conscientious interpreter of Zrany, a tone poem by Suk.

German Orchestra Goes Modern

An event of more than ordinary interest was an all-modern program presented by the German Theatre Orchestra. Principal items were Firebird by Stravinsky, and Mathis Symphony by Hindemith, which, with each hearing, seems to disclose greater depths and beauties. Eugen Kalix gave a skillful reading of Krenek's piano concerto in F sharp, a work of which the composer should not be overly proud. Georg Szell, excellently endowed for all the diversified styles of contemporary music, made the ensemble sound radiant under his stimulating touch.

HAZEL HEFFNER,

contralto. Among appearances this past season for Miss Heffner were one as soloist in a musicale at the Allentown, Pa., Baptist Church; a joint recital with Dorothy Knauss, harpist, at Muhlenberg College, Allentown; soloist at the Lehigh Valley Dental Assistants Christmas dinner and party, Hotel Easton, Easton, Pa.; soloist at the organ dedication programs, Lynnville, Pa.; a recital sponsored by the New Tripoli Male Chorus, Woman's Club, Allentown, when Miss Heffner was assisted by the chorus; as soloist for the Kiwanis Club's annual Music Day program, Hotel Americus, Allentown; and as soloist at the Allentown Legion's reception for the National Commander. Miss Heffner included on her program with the New Tripoli Male Chorus a song by Pietro Cimara, Stornellata Marinara.

New Music Groups Formed in Mexico

(Continued from page 5)

chosen soloist with the National Symphonic Orchestra for the Liszt Commemoration Concert at the Palace of Fine Arts. Most pianists find a single Liszt concerto a substantial task for one evening's performance but this young pianist (I believe he is twenty-four) played both the first and the second with an ease and aplomb that startled his audience. Under the mastery of his unusual technic the music of Liszt emerged limpid, clear and fluid. It was a concert that few who heard it will soon forget and Rapoport can always be assured of a warm reception whenever he returns to Mexico.

Spanish Harp Virtuoso

Another young musician who has been here for many months giving recitals is the Spanish harpist Nicanor Zabaleta. His success is deserved for whether he plays the music of Bach, Scarlatti or the moderns in which he specializes, he is always delightful. The harp as a solo instrument is usually too frail to hold the attention of an audience for an entire evening but in the hands of Zabaleta it becomes imbued with a myriad of colors and expressions. His "harping" is tender, evocative and exquisite and leaves his audiences perpetually clamoring for more. One of the loveliest concerts heard here in some time was a recent one by the National Symphonic Orchestra which played the Dances of Debussy with Zabaleta as soloist.

"Music Hath Charms"

An unusual experiment has recently been started by the Fine Arts Department on the penal island, Islas Marias, in an attempt to gauge the regenerative effects of music on the prisoners. Sonia Verbitsky, the Russian singer who has been living for some years now in Mexico, received unusual acclaim when she presented a concert of Russian and Ukrainian folksongs there recently. Mme. Verbitsky's warm, full voice and sensitive temperament are admirably adapted to the interpretation of folksongs. She reports that the inmates of the Islas Marias are extremely responsive to music and she has complete faith in the outcome of the experiment.

Under the auspices of the National University of Mexico a new Philharmonic Society has been formed for the purpose of contracting eminent foreign artists to appear in this country. The music world here has long felt the necessity for such an organization as this and the immediate future has taken on a brighter aspect after a veritable dearth of good concerts. The first artists placed under contract who have just arrived here are Georges Barrere, flutist, Carlos Salzedo, harpist, and Horace Britt, cellist. During their stay in Mexico, they will give master courses in the Superior School of Music of the National University in addition to the series of joint recitals which have been announced.

Clarion Quartet in Concert

The Clarion Quartet, which is under the direction of Irma Swift, recently was presented at a concert given by the Five Arts Club at the Hotel Astor, New York. They sang the Spinning Wheel Quartet from Martha and the quartet from Rigoletto. Ruth Bell Hudson, soprano, interpreted Depuis le jour from Louise; Madeline Reed, contralto, did L'Amour Viens Aider from Samson and Delilah; David Thomas, baritone, offered O du, mein holder Abendstern from Tannhäuser, and Karl Kohrs, tenor, sang Le Reve from Manon. These artists were heard again at the Waldorf-Astoria, New York, the first week in June.

Autori Leading Two New York Orchestras

Franco Autori conducted the Knickerbocker Little Symphony for two weeks and the Brooklyn Symphony Orchestra for the same period. His first concert with the latter organization was on May 20 at the Brooklyn Academy of Music, Brooklyn, N. Y.; the second took place on May 27 in the same auditorium. On the May 20 program Stell Andersen, pianist, was soloist in the Grieg concerto, giving this performance under Mr. Autori's baton three days after she had played the same concerto in New York with Eugene Plotnikoff conducting. The purely symphonic numbers of this list comprised the Oberon overture of Weber; Two Sketches on Indian Themes (Griffes); the second symphony of Sibelius.

Mr. Autori directed the Little Symphony Orchestra over WOR and the Mutual network for three weeks, during the vacation of Philip James. The first program under his direction was broadcast on June 4. Grace Leslie, contralto, was the guest soloist, singing the arias from Mozart's Titus and Gluck's Orpheus. The orchestral selections were the overture to Mozart's Marriage of Figaro and Debussy's Petite Suite.

Old World Trio to Tour

The Old World Trio, founded by Anton Rovinsky, the pianist, will tour the Atlantic Coast States during the early part of next season. The trio presents both ancient and modern chamber music.

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STUDIO NOTES

THUEL BURNHAM and RUSSEL WRAGG

At Thuel Burnham's last master-class session for this season, held late in May at the Burnham-Wragg Piano School, Steinway Hall, New York, thirty-five pianists and teachers gathered, with Mr. Burnham criticising and illustrating from the second piano. The numbers played included the early classics, romantic school, the moderns and several concerti, with Russel Wragg at the second piano for the orchestra parts.

The Burnham-Wragg Piano School is to be open from the middle of July to the first of September for two days weekly.

LOUISE JENKINS

Louise Jenkins, who is known for costume recitals, is also a teacher of singing. Derk Kamerbeck, Holland-American tenor, demonstrated the results of her teaching in a recital at her New York studio on June 2, singing fourteen arias and songs in six languages. An opening group, sung in Latin, Hollandish and Italian, presented a voice of fullness, with particular pathos in the aria from Tosca. The Flower Song (Carmen) was sung in soulful style, and dramatic delivery marked J'ai pleure en reve (Hue). There followed songs in German, leading to a well-built climax in the closing Zueignung (Strauss). Throughout the program his voice grew fuller and more expressive, with notably clear enunciation in all languages.

The final series of four songs in English attained a fine climax, containing tenderness in My Message (d'Hardelot), breadth in The Ocean (Mana-Zucca) and effectiveness in Jasmine Door (Scott). By request he added the popular Viljalied (Lehar). Raymond Sachse, pianist, gave variety to the program by playing Chopin's nocturne in F sharp major, and Mokrej's Valcik, a concert-waltz, in particularly brilliant fashion, beside furnishing the accompaniments.

F. W. R.

LEON CARSON

Leon Carson held his ninth annual Hour of Song at the Spring Garden School Auditorium, Nutley, N. J., on May 26, pupils from his New York studio also participating. The attractive hall was completely filled, with many standees in the foyer. The program was varied and gave the young men and women much opportunity to show their excellent training and individuality and the evening was an artistic success.

The first part of the program opened with two duets by Cyril Scott and Richard Kountz, sung by the beautifully blended voices of Constance Clements Carr and Agnes Latimer. Following in order came Annamae Vogelzang, heard in The Wounded Birch (Gretchanioff) and Dutch Lullaby (de Koven), in which she displayed a pleasing voice and good diction. Travis Harris chose numbers by Monteverde and Pearl Curran. His interpretations were cordially received, as were those of Helen Barle, whose voice and stage presence found quick appreciation from the audience. An die Musik by Schubert and If I Were King (Campbell-Tipton) introduced a promising young singer, William Schonfisch, Jr. Violet McLean, Erna Finley and Marie Olive, attractive young artists, pleased individually in their numbers, showing good voice quality, careful training and interpretative taste. Bernard Klein in The Message (Guy d'Hardelot) and When I Think Upon the Maidens (Head) revealed a substantial organ, rich and sonorous, which he used with intelligence. A lovely, fresh soprano voice belongs to Emma Denninger, who was well received in Care Selve of Handel and What's in the Air Today? of Robert Eden.

Winifred Parker, contralto, gave a stirring interpretation of Voce di Donna from La Gioconda followed by The River and the Sea of Noel Johnson. Hers is an excellent voice, flexible and intelligently displayed. Nella Williams has a lyric voice of attractive quality used with good style in Love's Quarrel (Cyril Scott) and Pallidi Sogni of Roxas. One of the highlights of the evening was the duet, Solenne in Quest-Ora from La Forza del Destino of Verdi, sung by Dr. Paul Booth and Henry Haberle. Later in the program both were heard in solos, Dr. Booth in two contrasting songs, You Are My Dream (Edward Harris), a beautiful song giving opportunity for pianissimo tones, and Nichavo by Mana-Zucca, both admirably done. Dr. Booth's voice is of excellent quality and he sings with finish and effectiveness. Mr. Haberle's baritone is rich and vibrant and his singing of Go, Lovely Rose (Malotte) and Spanish Gold (Fisher) found full appreciation.

One of the most promising of Mr. Carson's singers is Frida Volkert, the possessor of a beautiful dramatic soprano voice in quality and timbre. It has great volume and has been carefully schooled. Her presentation of Dich Theure Halle from Tannhäuser and Rastlose Liebe (Schubert) deeply stirred the large audience.

A rich and pleasing contralto is that of Charlotte Bierau, who also makes a charming stage presence. Brahms and Elinor Remick Warren were the composers of her featured songs. Helen Kruge has a light soprano voice, clear and sweet, which she displayed in Mi Chiamano Mimi from La Boheme, followed by Love's a Merchant by Molly Carew. With continued, careful study Gene Solomino, a young Italian baritone, should go far. His voice has volume and depth and he sings with sincerity and earnestness. Inez Church chose a Tosca aria and Amy Worth's Midsummer to show a soprano voice of pretty quality which she used with taste. The coloratura of the evening was Betty O'Neill Scott. She made

(*Photo © Leon Elsin.*)

LEON CARSON

a favorable impression through her singing of The Nightingale and the Rose by Rimsky-Korsakoff and Voci di Primavera of Strauss, which exhibited her wide range, flexibility and pleasing tonal quality. Agnes Latimer charmed through voice and personality in Nebbie of Respighi and The Reason of Del Riego.

Constance Clements Carr, attractive in a red gown, gave a creditable account of her talents in Je dis que rien ne m'epouvante from Carmen and Carnaval of Fourdrain. Her voice has quality; her phrasing is commendable and her French enunciation accurate. Margaret Russell likewise was well received by the audience for her two songs. Her voice is clear, resonant and well trained. The program closed with two waltz duets for trio: Beautiful Sky (Edward Harris) and Sparkling Sunlight (Arditi) sung by the Misses Denninger, Finley and Russell. The efficient accompanists of the evening were Georgia Horton Wing and Marcella Geon, who shared in the plaudits of the audience.

J. V.

N. Y. School of Music and Arts Concert

The opening concert of the summer term at the New York School of Music and Arts (Ralfe Leech Sterner, president), on May 28, attracted a good sized audience which heard a swiftly-moving program of twenty numbers, including piano, voice and violin items. Debuts of several students, many from out-of-town, created especial interest.

The quality and power of Mary Bayck's soprano organ was noted in operatic arias. Hubert Liverman, pianist, excelled all his previous playing in his touch (Debussy excerpt) and brilliant performance of the Black Key Study (Chopin). Enid Tubbs' velvety contralto tones brought her sustained applause. Philip Horn, tenor, found admirers. Gilberte Bartalena, soprano, sang a Sonnambula aria effectively, including a high A of quality. Josephine Ryan is a pianist of talent and good taste. Vera and Valerie Phillips sang the Barcarolle (Tales of Hoffmann) with grace and spontaneity, the sisters showing perfect unity in these duets. Vera Phillips was later heard in a pleasing solo. Marice Christie made a hit in her dramatic singing of Dark Eyes (Russian) and an aria from Cavalleria Rusticana. Her voice has both volume and quality. Gladys Hill played MacDowell's To a Water Lily and a Chopin impromptu with expression and good taste. Gilbert Uloth sang in rollicking fashion Rolling Down to Rio, and Elva Fenner's enunciation and pleasant soprano voice was liked. Ethel Gundersen is a pianist of pronounced gifts, well displayed in Chopin's scherzo in B flat minor. Rose Kamen received vigorous applause for her rich and clear tones in a French chanson. Carolyn Shifman, violinist, has real talent, and Lillian Bauer played a Chopin study (C minor) with vigor and good style. Marguerite Sterling Sterner was the notably efficient accompanist.

For its thirty-sixth Summer Session, the New York School of Music and Arts announces a six- and a ten-weeks course, combining summer study with a vacation in the metropolis. The courses embrace instruction on any instrument, voice, theory, pedagogy, sight singing, conducting, composing, public school music, dramatic art, with students' concerts. The country estate of the school at Greenwood Lake, N. J., only fifty miles distant, maintained by the school, offers enjoyable week-ends and excursions, free for the pupils. Dormitory accommodations are ample, making possible a special rate covering both study and board.

F. W. R.

Hans Hess' Summer Class in Milwaukee

Hans Hess has been engaged to conduct a summer master class in cello at the Carré Studios in Milwaukee, Wis., for a period of eight weeks beginning June 22. This will be in addition to the cellist's summer course at the American Conservatory of Music in Chicago, where he heads the cello department. The prescribed course of study offered artists, teachers and advanced students includes private lessons, repertoire interpretation, teachers' training and auditors' classes. There is also offered one full and one partial scholarship in open competition to cellists who have not had previous instruction from Mr. Hess.

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MARJORIE LAWRENCE

Australian soprano of the Metropolitan Opera, as Valentine in Les Huguenots, a work in which she was featured at the Paris Grand Opera recently. Miss Lawrence soon sails for South America for a season at the Colon Theatre in Buenos Aires. She returns to the United States in the fall. (Photo by Piaz Studio, Paris.)

JAMES LEVEY,

first violinist of the Hart House String Quartet, is spending the summer in England, Ireland and the Continent. He intends to devote time to recreation, playing golf and other sports. He also is looking for new scores by English composers for performance by the quartet next season. Mr. Levey returns to rejoin the other members of the quartet in Toronto in September. Over seventy concerts were given during the past season.

CATHERINE DENCH HAVKS,

mezzo-soprano, will go to Europe this summer, sailing July 3 on the SS. Rex. Her time abroad is to be spent in study, travel and concert appearances, with headquarters in Florence. The singer plans to return to New York the early part of October.

SOLON ALBERTI,

who teaches in Chicago, Denver and Los Angeles this summer, is to accompany for Nita Gale, soprano (Mrs. Alberti), at concerts in Ogden and Salt Lake City, Utah. He returns to New York on August 5.

PARTICIPANTS IN A CONCERT FOR THE BENEFIT OF THE PALESTINE SYMPHONY ORCHESTRA

given at the New York studio of Selma Kramer on May 20. The guest of honor was Nathan Straus, Jr., who made an address. The picture shows, left to right, Saul Levman, bass of the Philharmonic Orchestra; Wolfe Wolfinsohn and Marcel Dick, violinist and violist of the Stradivarius Quartet; Joseph Schuster, first cellist of the Philharmonic Orchestra; Lola Monti-Gorsey, soprano of the Chicago, Ravinia and Russian Opera Companies and Miss Kramer, concert pianist, seated at the piano. The program included the Brahms piano quartet in G minor, a group of numbers with Mme. Monti-Gorsey accompanying herself at the piano, and Schubert's Forellen Quintet. (Photo by Gruber Service)

PORTRAIT OF SYLVIA LENT,

American violinist, by Azadia Newman, at the artist's one-man show of portraits of notables in this country and abroad held at the Ehrich-Newhouse Galleries, New York, from May 5 to May 23. (Photo by Peter A. Juley & Son).

JOHN WARREN ERB

is spending the month of June in Ohio, rehearsing the Crystal Springs Chorus for the festival which takes place July 1 and 2 near Massilon, O. On July 6 Mr. Erb begins teaching at the New York University Summer School, where he is head of the department of instrumental music. Mr. Erb is a former pupil of Felix Weingartner.

CARL H. TOLLEFSEN

(center-right), head of the music department of the Flatbush Teacher Training School, Brooklyn, N. Y., conducting the recent performance of H. M. S. Pinafore, presented by an all-girl cast.

FORTUNE GALLO

will inaugurate a summer season of opera at Jones Beach, L. I., beginning June 27.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
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Photo by Lazarnick, N. Y.

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